THE CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS 1870-1976

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Royal Academy of Arts, London, and Chadwyck-Healey Ltd, 1978.

Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England.

List 15

BURLINGTON

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING

A COLLECTION ILLUSTRATING

THE SCULPTOR-GOLDSMITH'S ART

CHIEFLY OF THE

FIFTEENTH AND SIXTEENTH CENTURIES.

WINTER EXHIBITION

TWENTY-SIXTH YEAR.

MDCCCXCV.

LONDON:
PRINTED BY WM. CLOWES AND SONS, LIMITED, 14 CHARING CROSS,
PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens on Monday, January 7th, and closes on Saturday, March 10th.

Hours of Admission from 9 A.M. till 6 P.M.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first twenty Exhibitions, in two parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 1*s.* 6*d.*

No sticks, umbrellas or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free. Entrance by the door at the east end of the portico.

All Communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS, 1895.

HONORARY MEMBERS.

THE ARCHBISHOP OF YORK, *Chaplain.*
THE RT. HON. W. E. GLADSTONE, M.P., *Professor of Ancient History.*
THE VERY REV. DEAN LIDDELL, *Professor of Ancient Literature.*
Antiquary.
Secretary for Foreign Correspondence.

HONORARY RETIRED ACADEMICIANS.

ARMITAGE, EDWARD, ESQ.
FAED, THOMAS, ESQ.
FRITH, WILLIAM POWELL, ESQ.
PICKERSGILL, FREDK. RICH., ESQ.
RICHMOND, GEORGE, ESQ.

HONORARY FOREIGN ACADEMICIANS.

GÉRÔME, JEAN LÉON. | GUILLAUME, CLAUDE JEAN BAPTISTE EUG. | KNAUS, LUDWIG.

ACADEMICIANS.

ALMA-TADEMA, LAWRENCE, ESQ.
ARMSTEAD, HENRY HUGH, ESQ.
BROCK, THOMAS, ESQ.
BURGESS, JOHN BAGNOLD, ESQ.
CALDERON, PHILIP H., ESQ., *Keeper and Trustee.*
COOPER, THOMAS SIDNEY, ESQ.
DAVIS, HENRY WM. BANKS, ESQ.
DICKSEE, FRANK, ESQ.
DOBSON, WM. CHAS. THOS., ESQ.
FILDES, LUKE, ESQ.
GILBERT, ALFRED, ESQ.
GILBERT, SIR JOHN.
GOODALL, FREDERICK, ESQ.
GOW, ANDREW C., ESQ.
GRAHAM, PETER, ESQ.
HERKOMER, HUBERT, ESQ.
HODGSON, JOHN EVAN, ESQ., *Librarian.*
HOOK, JAMES CLARKE, ESQ.
HORSLEY, JOHN CALLCOTT, ESQ., *Treasurer and Trustee.*
LESLIE, GEORGE DUNLOP, ESQ.
LEIGHTON, SIR FREDERIC, BART., *President and Trustee.*
MACWHIRTER, JOHN, ESQ.
MARKS, HENRY STACY, ESQ.
MILLAIS, SIR JOHN EVERETT, BART., *Trustee.*
MOORE, HENRY, ESQ.
ORCHARDSON, WILLIAM QUILLER, ESQ.
OULESS, WALTER WILLIAM, ESQ.
PEARSON, JOHN LOUGHBOROUGH, ESQ., *Auditor.*
POYNTER, EDWARD J., ESQ.
PRINSEP, VAL. CAMERON, ESQ.
RIVIERE, BRITON, ESQ., *Auditor.*
SANT, JAMES, ESQ.
SHAW, RICHARD NORMAN, ESQ.
STONE, MARCUS, ESQ.
THORNYCROFT, HAMO, ESQ.
WATERHOUSE, ALFRED, ESQ.
WATTS, GEORGE FREDERICK, ESQ.
WELLS, HENRY TANWORTH, ESQ., *Auditor.*
WOODS, HENRY, ESQ.
YEAMES, WILLIAM FREDERICK, ESQ.

HONORARY RETIRED ASSOCIATES.

LE JEUNE, HENRY. | NICOL, ERSKINE. | STACPOOLE, FREDERICK.

ASSOCIATES.

AITCHISON, GEORGE.
BATES, HARRY.
BLOMFIELD, SIR ARTHUR WILLIAM.
BOADLEY, GEORGE FREDERICK.
BOUGHTON, GEORGE H.
BRAMLEY, FRANK.
BRETT, JOHN.
CLAUSEN, GEORGE.
CROFTS, ERNEST.
CROWE, EYRE.
FORBES, STANHOPE A.
FORD, EDWARD ONSLOW.
FRAMPTON, GEORGE JAMES.
GREGORY, EDWARD JOHN.
HACKER, ARTHUR.
HUNTER, COLIN.
JACKSON, THOMAS GRAHAM.
LEADER, BENJ. WILLIAMS.
LUCAS, JOHN SEYMOUR.
MACBETH, ROBERT WALKER.
MORRIS, PHILIP RICHARD.
MURRAY, DAVID.
NORTH, JOHN WILLIAM.
RICHMOND, WILLIAM BLAKE.
SARGENT, JOHN SINGER.
STOREY, GEORGE AUGUSTUS.
SWAN, JOHN MCALLAN.
WATERHOUSE, J. WILLIAM.
WATERLOW, ERNEST ALBERT.
WYLLIE, WILLIAM LIONEL.

PROFESSORS.

Of *Painting*, J. E. HODGSON, ESQ., R.A.
Of *Sculpture*,
Of *Architecture*, GEO. AITCHISON, A.R.A.
Of *Anatomy*, WILLIAM ANDERSON, F.R.C.S.
Of *Chemistry*, ARTHUR H. CHURCH, M.A., F.R.S.
Teacher of *Perspective*, HENRY ALEXANDER BOWLER.
Master in the Architectural School, RICHARD PHENÉ SPIERS.

SECRETARY—FRED. A. EATON.

CONTENTS.

PAGE

Oil Paintings—

GALLERY I. 5
" II. 13
" III. 24
" IV. 34

Raphael Copies—

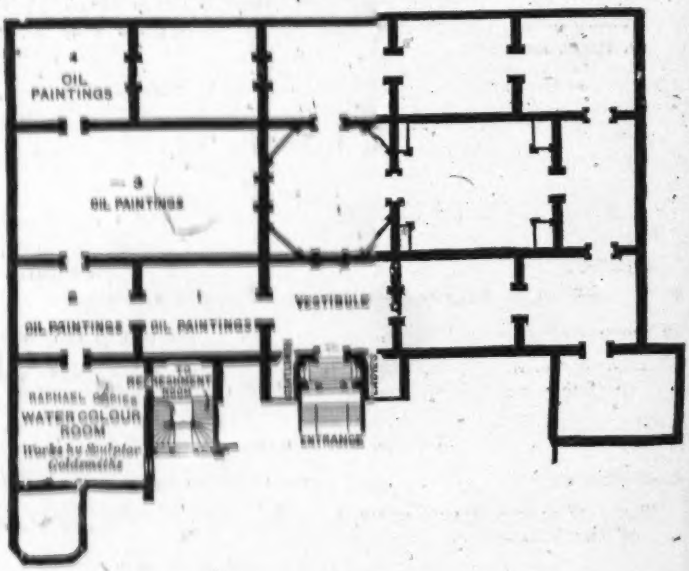
WATER COLOUR ROOM 43

Works illustrating the Sculptor-Goldsmith's Art (chiefly of the 15th and 16th Centuries)—

WATER COLOUR ROOM 46

INDEXES 77

PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-38.

LENT BY — PAINTER.

1 SELLING RELICS, CATHEDRAL PORCH, SEVILLE.

W. Cuthbert Quilter, Esq., M.P. — John Phillip, R.A.

Group of figures at the door of the cathedral, standing round a woman who sits with a box of relics on her lap. Unfinished. Canvas, 61¼ by 84 in.

2 THE TRIBUTE MONEY.

Lord Houghton. — Sir Joshua Reynolds, P.R.A.

Group of numerous figures; in the centre the Saviour and other figures, one of them holding a coin. Canvas, 24¼ by 32 in.

LENT BY — PAINTER.

3 Portrait of MISS KITTY CALCRAFT.

W. M. Calcraft, Esq. — George Romney.

Daughter of John Calcraft, Esq., of Ingres, Kent, and Rempstone, Dorsetshire; b. 1768; d. 1828.
Three-quarter figure, seated to l. in a landscape, looking at the spectator; her r. arm rests on a balustrade; her l. lies on her lap; white dress. Canvas, 49 by 39 in.

4 SALISBURY CATHEDRAL.

S. G. Holland, Esq. — John Constable, R.A.

View of the cathedral seen between large trees; water and some cattle in the foreground; figures on a path to l.; blue sky, with clouds. Signed and dated, "John Constable f., London, 1826." Canvas, 34 by 43½ in.

5 Portraits of A LADY AND A GENTLEMAN.

William Agnew, Esq. — Sir Henry Raeburn, R.A.

Two three-quarter figures in a landscape; on the l. the lady, seated to r., looking at the spectator; she wears a white dress and head-dress, and holds a glove in her r. hand; behind her stands the gentleman, in a red coat, looking to r., with his r. arm resting on the back of the seat. Canvas, 48 by 38½ in.

6 Portrait of MASTER LAMBTON.

The Earl of Durham. — Sir Thomas Lawrence, P.R.A.

Charles William, eldest son of John George Lambton, Esq., created, 1833, Earl of Durham; b. 1818; d. 1831.
Full length, as a boy, seated on rocks near the seaside, facing the spectator, resting his head on his l. hand; crimson dress, open at the neck. Canvas, 54 by 44 in.
Exhibited in 1825.

7 Portrait of MISS WILLOUGHBY.

J. Pierpont Morgan, Esq. — Thomas Gainsborough, R.A.

Three-quarter figure, seated to l. in a landscape, looking at the spectator; blue low-cut dress, large straw hat with blue ribbon, yellow scarf round her waist, hair falling in ringlets over her shoulders; her r. hand holds a flower. Canvas, 49 by 39 in.

LENT BY — PAINTER.

8 THE TROUT-STREAM.

ABEL BUCKLEY, ESQ. — J. M. W. Turner, R.A.

Three men fishing in a stream which runs through the centre of the picture; two other fishermen in the l. foreground; in the middle distance is seen a bridge with arches; on the bank to the l. are groups of harvesters at the foot of a steep hill which rises in the l. background; cloudy sky. Canvas, 36 by 48 in.

9 Portrait of the RT. HON. GENERAL SIR WILLIAM FAWCETT.

R. A. FAWCETT, ESQ. — Sir Joshua Reynolds, P.R.A.

B. 1728; Colonel of the 3rd or Prince of Wales's Regiment of Dragoon Guards; Governor of Chelsea Hospital; d. 1804.

Three-quarter figure in uniform, bare-headed, standing to l. in a landscape; head turned towards the spectator; his r. hand holds a stick, his l. is in the pocket of his waistcoat. Painted 1784. Canvas, 49 by 39½ in.

10 THE BILLET DOUX.

SIR ALGERNON W. NEELD, BART. — Gilbert Stuart Newton, R.A.

Portrait of Miss Bella Houlton, afterwards Mrs. Quintin Vivian.

Small half figure in a light dress with pink bows, standing to l. on a balcony overlooking the sea, holding a letter in her l. hand; foliage to r. Panel, 10½ by 9 in.

11 WEST END FIELDS, HAMPSTEAD.

W. CUTHBERT QUILTER, ESQ., M.P. — John Constable, R.A.

Large meadow, with sheep in the foreground; large tree on the r.; cloudy sky. Canvas, 12½ by 20 in.

12 MEDITATION.

MARTIN H. COLNAGHI, ESQ. — George Romney.

Half figure of a female seated, leaning her r. arm on a pedestal, holding her head on her hand, looking up; blue dress; long auburn hair falling over her shoulders; dark background. Panel, 29½ by 24 in.

13 Portrait of JOHN, MARQUIS OF GRANBY.

W. M. CALCRAFT, ESQ. — Sir Joshua Reynolds, P.R.A.

Eldest son of John, 3rd Duke of Rutland; b. 1721; was present at Culloden; afterwards commanded the British forces serving in Germany, 1759–63; commander-in-chief, 1766–69; d. 1770.

Three-quarter figure in uniform, standing to l. in a landscape; his r. hand holds his sword, his l. rests on his hip. Canvas, 49½ by 39½ in.

LENT BY PAINTER.

14 HAMPSTEAD HEATH.

JAMES ORROCK, ESQ. **John Constable, R.A.**

A sandy and wooded knoll on the l., on which are seen figures and cattle, with houses beyond; distant view on the r., with pond in the foreground; blue sky, with clouds. Canvas, 18¼ by 25½ in.

15 Portrait of MRS. INCHBALD.

SIR CHARLES TENNANT, BART. **George Romney.**

Elizabeth Simpson, daughter of a Suffolk farmer; b. 1756; m. Mr. Inchbald, an actor; acted at Covent Garden; wrote several plays, and edited the 'British Theatre' and the 'Modern Theatre'; d. 1821.

Half figure, seated to r., almost full face, leaning back with her hands on her lap; white dress, blue sash with buckle, white head-dress; dark background. Canvas, 29 by 24 in.

16 Portrait of MRS. FARRER.

R. A. FAWCETT, ESQ. **George Romney.**

Anne Selina, daughter of Sir William Fawcett (see No. 9); m. Oliver Farrer, Esq.

Half figure, seated to r., looking at the spectator; white dress, blue sash; hair falling over her shoulders in ringlets; curtain background. Unfinished. Canvas, 29 by 25 in.

17 Portraits of RANALD MACDONALD OF CLANRANALD AND HIS TWO YOUNGER BROTHERS.

F. ERNEST HILLS, ESQ. **Sir Henry Raeburn, R.A.**

The eldest brother, b. 1788, was M.P. for Plympton; d. 1873.

Group of three boys in a landscape, two of them, in red, seated side by side on a rock, the third, in buff with blue sash, holding a dog. Canvas, 58 by 45 in.

18 A LANDING-PLACE.

SIR CHARLES TENNANT, BART. **Thomas Gainsborough, R.A.**

On a high knoll, to the l., overhanging the river, are cattle and figures; at the water's edge below it are other figures, some of whom have just landed from a sailing-boat; several boats on the r.; blue sky, with clouds. Canvas, 30 by 24½ in.

LENT BY PAINTER.

19 THE DEAD BIRD.

SIR CHARLES TENNANT, BART. **Sir Joshua Reynolds, P.R.A.**

Three-quarter figure of a little girl, seated to l., with her hands in her lap, looking down and weeping; white dress; greyish-green background; landscape seen through an open window on the l. Canvas, 29 by 24 in.

20 Portrait of A MAN.

CHARLES BUTLER, ESQ. **William Dobson.**

Bust, turned slightly to r., looking towards the spectator; in armour; long fair hair falling over his shoulders; dark background. Canvas, 25 by 27½ in.

21 Portrait of LADY HAMILTON.

THE REV. WRAY HUNT. **George Romney.**

(See No. 24.)
Head, looking up to l. Canvas, 11½ by 9½ in.

22 Portrait of MISS KITTY FISHER.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

The daughter of a German; her name is written Fisscher by Sir Joshua; she sat to him several times from 1759 to 1767; was celebrated for her wit and beauty; m., 1766, John Norris, Esq.; d. 1767 or 1771.
Three-quarter figure, seated to r., on a green settee on which is a dove; she holds another dove in her arms; light dress with blue sash and pink robe bordered with ermine; a plait of hair falls down over the bosom; green curtain and architectural background. Canvas, 35½ by 27½ in.

23 A COAST SCENE.

W. CUTHBERT QUILTER, ESQ., M.P. **Joseph Stannard.**

View looking along the shore, on which are three boys in the foreground; boat, with figures, on the beach to l.; open sea, with shipping, beyond. Canvas, 23 by 35 in.

24 Portrait of LADY HAMILTON.

J. PIERPONT MORGAN, ESQ. **George Romney.**

Emma Lyon, a favourite model of Romney's; m. Sir William Hamilton, English Ambassador at Naples; d. 1815.
Half figure, seated, facing the spectator, reading a newspaper which she holds with both hands; white dress, with blue sash, white head-dress; brown background. Unfinished. Canvas, 32½ by 24½ in. (oval).

LENT BY — PAINTER.

25 MORTLAKE.

JAMES PRICE, ESQ. — **J. M. W. Turner, R.A.**

View looking down the river from the garden of a house which occupies the r. of the picture; high tree in front of the house, other trees on the terrace to l.; sunset sky. Canvas, 35 by 47 in.
Exhibited in 1827 under the title, "Mortlake Terrace, seat of William Moffat, Esq.: summer's evening."

26 Portrait of MISS CROKER.

J. PIERPONT MORGAN, ESQ. — **Sir Thomas Lawrence, P.R.A.**

Daughter of the Right Hon. J. W. Croker.
Half figure, seated, facing the spectator; low-cut white satin dress, with gauze sleeves; her r. arm rests on the back of the seat; her r. hand holds an eye-glass, which is suspended by a gold chain round her neck; architectural and sky background. Canvas, 29¼ by 24¼ in.
Exhibited in 1827.

27 Portrait of A BOY.

ROYAL ACADEMY. — **Sir Martin Archer Shee, P.R.A.**

Three-quarter figure, seated on a bank, in a landscape, leaning his head on his l. hand and looking up to l.; his r. hand rests on his knee; red dress, white collar. Canvas, 29 by 24 in.

28 Portraits of MRS. JACKSON AND HER TWO CHILDREN.

M. PHIPPS JACKSON, ESQ. — **John Jackson, R.A.**

Matilda Louisa, daughter of James Ward, R.A.; m. John Jackson, R.A.
Three-quarter figure, seated to l., looking down at the younger child, which she is holding on her lap; the other child has climbed upon her chair, and looks over her shoulder, with its arms round her neck; light-coloured dress; architectural and sky background. Unfinished. Canvas, 33½ in. (circular).

29 DEDHAM VALE.

SIR ALGERNON W. NEELD, BART. — **John Constable, R.A.**

View, from a height, of the valley where Constable was born and passed his early life; on the r. is a clump of high trees, near which is a gipsy woman and her tent; below is the river, flowing past the mill where Constable worked, and beyond it the tower of the village church rises among houses; stormy sky. Painted 1828. Canvas, 56 by 48 in.

LENT BY — PAINTER.

30 Portrait of JOHN CREWE, afterwards LORD CREWE.

LORD HOUGHTON. — **Sir Joshua Reynolds, P.R.A.**

Eldest son of John Crewe, of Crewe Hall; b. 1742; M.P. for Cheshire 1768-1806; created Lord Crewe 1806; d. 1829. (For portraits of his wife see Nos. 96, 99, and 127.)

Half figure, standing to l., looking at the spectator; dark coat with large buttons; curtain background. Painted 1789. Canvas, 29½ by 24½ in.

31 Portraits of MRS. PAYNE GALLWEY AND HER SON CHARLES.

J. PIERPONT MORGAN, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Philadelphia, daughter of James Delancey, Lieutenant-Governor of New York; m. Stephen Payne Gallwey, of Tofts, Norfolk; d. 1785.

Half figure, standing to l. in a landscape, carrying the child on her back, her r. hand holding its l. arm; light dress, with pink robe, lace head-dress tied under her chin; a plait of hair falls down on her neck. Painted 1778. Canvas, 29½ by 24½ in.

32 HELVOETSLUYS.

JAMES PRICE, ESQ. — **J. M. W. Turner, R.A.**

Agitated sea; in the centre of the picture a man-of-war sailing away from the spectator; on the l. is a sailing boat, beyond which is seen a jetty; other shipping on the r.; cloudy sky. Canvas, 35½ by 47 in.

Exhibited in 1832 under the title of "Helvoetsluys;—the City of Utrecht, 64, going to sea."

33 Portrait of A GIRL.

MRS. MARTIN COLNAGHI. — **Sir Thomas Lawrence, P.R.A.**

Half figure, standing, facing the spectator, with her head turned to r., looking down; light dress, white head-dress; blue background. Unfinished. Canvas, 27 by 22 in. (oval).

34 CONWAY CASTLE.

WILLIAM AGNEW, ESQ. — **David Cox.**

View looking across the river, with the castle on the farther bank, and a hill beyond; in the foreground is a cart drawn by two horses, a man on horseback, and other figures; sheep on the l.; blue sky, with light clouds. Canvas, 30 by 42 in.

LENT BY — PAINTER.

35 FARMYARD.

MARTIN H. COLNAGHI, ESQ. — **George Morland.**

View of a farmyard, in which are some pigs and a carthorse; beyond them two men are entering a shed, one of them carrying a sack. Signed and dated, "G. Morland, 1791." Canvas, 27½ by 36 in.

36 Portrait of INIGO JONES.

CHARLES BUTLER, ESQ. — **William Dobson.**

Architect; born 1572 (?); built the Banqueting House at Whitehall, the Surgeons' Hall, &c.; d. 1652.
Head, turned to r., looking upwards; long hair falling over the shoulders; dark background. Canvas, 14¼ by 12 in.

37 Portrait of LADY HAMILTON.

THE REV. WRAY HUNT. — **George Romney.**

(See No. 24.)
Head, turned to l., looking up; dark background. Canvas, 12¾ by 11¼ in. (oval).

38 SCENE ON THE RIVER STOUR.

J. PIERPONT MORGAN, ESQ. — **John Constable, R.A.**

The river occupies the whole of the foreground; on the extreme l. is a barge being punted out of a lock; in it is a white horse, from which circumstance the picture was known as "Constable's White Horse"; house and farm buildings among trees on the opposite side of the river; blue sky, with clouds. Signed and dated, "John Constable, A.R.A., London, f. 1819." Canvas, 51 by 73 in.

GALLERY No. II.

OIL PAINTINGS—Nos. 39-92.

LENT BY — PAINTER.

39 Portrait of A LADY.

CHARLES T. D. CREWE, ESQ. — **Cornelius Janson.**

Half figure, turned slightly to l., looking at the spectator; black dress, wide white collar with pink bow, wide sleeves with white lace; dark background. Canvas, 27¼ by 24 in.

40 THE OLD FORT.

COLONEL EDMUND MOLYNEUX. — **Jacob van Ruysdael.**

View, looking over a wooded landscape; in the r. foreground is an old fort at the edge of a sheet of water; on the far side of the water are fields, with harvest in operation; a church and woods beyond: view of a plain in the distance; blue sky, with clouds. Canvas, 15 by 17 in.

41 LADY WRITING A LETTER.

LADY WALLACE. — **Gabriel Metsu.**

Interior of a room; a young lady, in a red skirt and red jacket bordered with ermine, seated at a table near an open window, writing a letter; a gentleman, in rich dress, holding his hat in his r. hand, with his l. hand on the hilt of his sword, stands behind, leaning over her; a violoncello rests against a chair on the l., and a basket, on which are a cushion and other objects, stands beside her. Signed, "Gabriel Metsu." Panel, 17¼ by 15 in.

42 Portrait of THE PAINTER DRESSED AS A SOLDIER.

THE DUKE OF WESTMINSTER, K.G. — **Rembrandt.**

B. at Leyden 1607; d. at Amsterdam 1669.

Small bust to r., looking at the spectator through an arched window; he wears a dark dress, steel gorget, and jewelled turban with aigrette; a gold chain is over his shoulders; grey background. Panel, 15¼ by 11¼ in.

LENT BY — PAINTER.

43 GROUP OF SHEEP IN A PEN.

THE DUKE OF WESTMINSTER, K.G. — **Albert Cuyp.**

Four sheep and a kid, with various utensils lying near them. Panel, 14 by 20 in.

44 HORSE FAIR,

THE DUKE OF WESTMINSTER, K.G. — **Wouverman.**

Scene in an open field, with houses, a church, and a booth on the r.; in the centre is a group of horses, two of them lying down; a man is examining the mouth of one of them, which another man is riding; a woman, with two children, sits on the ground to l.; two other children and two dogs in the foreground; numerous figures on the r., among them two gentlemen on horseback; blue sky, with clouds. Signed, "P. L. S. W." Canvas, 23 by 25½ in.

45 Portrait of QUEEN MARY II.

LORD MIDDLETON. — **Sir Peter Lely.**

Daughter of James, Duke of York, afterwards James II., and Anne Hyde; b. 1662; m. her first cousin, William, Prince of Orange (see No. 89); crowned with her husband, 1689; d. 1694.

Three-quarter figure, seated to l., looking towards the spectator; grey low-cut dress with blue train, which she holds with her l. hand; behind her is a vase of flowers; curtain and architectural background. Canvas, 50 by 40 in.

46 Portrait of HENRY, 3rd EARL OF SOUTHAMPTON.

JAMES KNOWLES, ESQ. — **Paul van Somer.**

Shakespeare's friend, Henry Wriothesley, 2nd son of Henry, 2nd Earl of Southampton; b. 1573; joined the Earl of Essex in his insurrection against Elizabeth, and was imprisoned and attainted, but was released on the accession of James I., and restored to his dignities; d. 1624.

Bust to r., looking at the spectator; in armour, with ruff and embroidered scarf; dark background. Panel, 22 by 17½ in.

47 THE BLEACHING-GROUND.

JAMES KNOWLES, ESQ. — **Jacob van Ruysdael.**

View in the environs of Haarlem, looking over an open flat country, with woods and meadow land; in the foreground some small houses, and linen spread out to bleach; in the middle distance the ruins of a castle, beyond which the scene is lit up by a gleam of sunshine; cloudy sky. Canvas, 17½ by 21 in.

LENT BY — PAINTER

48 LAUGHING BOY.

M. Jules Porges. — **Frank Hals.**

Bust, showing the r. hand; head thrown back, looking at the spectator, laughing; long fair hair; grey dress; grey background. Panel, 16 by 15 in.

49 PEASANTS AND MULES.

Lord Houghton. — **Albert Cuyp.**

A rocky path in the foreground, along which are proceeding some peasants with mules laden with panniers; a woman is riding on one; the foremost is led by a man; hilly and wooded landscape beyond. Panel, 14 by 19½ in.

50 GENTLEMAN WITH A HAWK.

The Duke of Westminster, K.G. — **Rembrandt.**

Three-quarter figure, seated to r., looking at the spectator; greenish dress with full sleeves, large black velvet cap; long fair hair falling over his shoulders; his r. hand is extended; on the fingers of his l. is perched a falcon, with wings spread; a pouch is suspended by a gold chain at his side; grey background. Signed and dated, "Rembrandt f. 1643." Canvas, 44 by 37½ in.

51 Portrait of SEÑORA ALCIDA VAN WASSENAAR.

Mrs. Fenwick. — **Gerard Terburg.**

Three-quarter figure, seated to l., head turned towards the spectator; holding a dog on her lap with her r. hand; her l. hand is on the arm of the chair; white, gold-embroidered dress, with jewelled pendants on the front; curtain background. Canvas, 47 by 35½ in.

52 FRUIT AND FLOWERS.

Lady Wallace. — **Jan Weenix.**

View in a garden; in the foreground are fruit and flowers, heaped round the foot of a fountain; on the r. is a peacock; a hawk hovers above. Canvas, 70 by 65 in.

53 LANDSCAPE.

The Duke of Westminster, K.G. — **Rembrandt (figures by Teniers).**

In the foreground is a river, in which three men are drawing a net; another man is putting a fish into a tub; on the l. is a path leading up through a wood; in the middle distance are the buildings of a village and a church, from which a road descends to the river; trees on the bank to r.; sunset sky. Panel, 39 by 61 in.

LENT BY — PAINTER.

54 LADY WITH A FAN.

THE DUKE OF WESTMINSTER, K.G. — **Rembrandt.**

Three-quarter figure, standing to l., her hands crossed in front of her, the l. holding a fan; reddish-brown mantle, bordered with fur, jewelled cap with feather, pearl necklace and pendant, gold chain; dark background. Canvas, 44 by 37 in.

55 MAN AND WOMAN, WITH A PARROT.

THE EARL OF DARNLEY. — **Jacob Jordaens.**

Half figures seen through an arched opening; the woman, in the centre of the picture, holding a dish in her hand, and with her l. presenting a fruit to a parrot, which an old man, who stands behind her, holds on his r. hand; sky background. Canvas, 40 by 32 in.

56 CANAL SCENE.

HENRY J. PFUNGST, ESQ. — **Aart van der Neer.**

View looking along a canal, on which are numerous boats; buildings and trees are seen on each bank; in the foreground some fishermen are arranging their nets; cloudy sky, with moon reflected in the water. Signed, "A. V. N." Canvas, 22 by 29 in.

57 VIEW OF DORT.

THE DUKE OF WESTMINSTER, K.G. — **Albert Cuyp.**

View looking along the river; the town, near the walls of which several sailing-boats are lying, occupies the r. of the picture; a boat, with numerous figures in it, is in the l. foreground; evening sky. Signed, "A. C." Panel, 18 by 26 in.

58 THE FERRY-BOAT.

LADY WALLACE. — **Albert Cuyp.**

Close to a jetty in the r. foreground, on which two men are standing, is a ferry-boat with numerous figures, and a larger boat with sail hoisted; on a spit of land jutting out on the l. is a waggon with horses; near it, in the centre of the picture, are a barge and a sailing-boat; other sailing-boats beyond; the wooded bank of the river is seen in the distance; cloudy sky. Signed, "A. Cuÿp." Panel, 28 by 35 in.

LENT BY — PAINTER.

59 DEAD GAME.

MARTIN H. COLNAGHI, ESQ. — **Melchior de Hondecoeter.**

At the foot of some trees are a hare, a pheasant, and other birds, some hanging up, others lying on the ground. Canvas, 30 by 39 in.

60 PEASANTS ROUND A FIRE AT NIGHT

LORD HOUGHTON. — **Aart van der Neer.**

In the foreground four peasants, one of them a woman, grouped round a fire which is burning on the ground in front of some buildings which are seen on the l.; high trees overshadow most of the picture; a bridge in the r. foreground crosses a stream; beyond is some water, on which the moon is shining. Canvas, 20 by 28 in.

61 A CALM.

JAMES KNOWLES, ESQ. — **Jan van de Capelle.**

Mouth of a river, with shipping; two sailing vessels on the r., and near them a spit of land, on which is a man; cloudy sky. Canvas, 18¼ by 19 in.

62 THE SALUTE.

LADY WALLACE. — **William van de Velde.**

The mouth of a river; several men-of-war at anchor furling their sails; one on the l. is firing a gun; near it is an admiral's barge; other shipping in the distance; low shore seen on the r.; blue sky, with clouds. Canvas, 66 by 90 in.

63 Portrait of A LADY.

CHARLES BUTLER, ESQ. — **Unknown.**

Half figure, standing to l., looking towards the spectator; in her r. hand is a handkerchief, and her r. arm rests on the base of a pillar; her l. hand holds a small dog; crimson skirt, bodice of white satin and black velvet, richly embroidered glove on the l. hand, large white ruff, white head-dress, pearl necklace and earrings; architectural and curtain background. Canvas, 40 by 32 in.

LENT BY — PAINTER.

64 IXION AND JUNO.

THE DUKE OF WESTMINSTER, K.G. — **Rubens.**

On the l. of the picture, Ixion is represented embracing a cloud in the form of Juno; the goddess herself stands on the r. with a peacock at her feet; behind her is a winged female figure holding some drapery; Cupid, with a flaming torch in his hand, is flying away in the direction of Jupiter, who is seen above on the r. Canvas, 65 by 96 in.

65 THE TRIUMPHAL PROCESSION OF HENRI IV. AFTER THE BATTLE OF IVRY.

THE EARL OF DARNLEY. — **Rubens.**

Sketch for the picture in the Uffizi at Florence. Canvas, 18½ by 32½ in.

66 LANDSCAPE.

SIR CHARLES TURNER, K.C.I.E. — **Aart van der Neer.**

View on a river by moonlight; figures in the foreground. Panel, 7½ by 11½ in.

67 Portrait of MRS. HUGHES.

THE EARL OF JERSEY. — **Sir Peter Lely.**

The actress.
Three-quarter figure, seated to l., near a fountain, holding an oyster-shell in her r. hand and a lemon in her l.; yellow low-cut dress, pearl ornaments; architectural background. Signed, "P. L." Canvas, 43½ by 36 in.

68 FAMILY GROUP.

LADY WALLACE. — **Bartholomew van der Helst.**

Full-length figures of a lady and gentleman, seated under a tree in a landscape, and a little girl standing beside them; the gentleman is sitting with legs crossed, his r. hand on the neck of a greyhound, to which he points with his l. hand; another dog lies at his feet; he wears a red coat and long boots; the lady, in a white satin dress embroidered with gold, with feathers in her hair, sits beside him, holding up a dead hare; the child, in blue, holds a plate of peaches; landscape seen to r. Signed and dated, "van der helst f. 1654." Canvas, 66 by 77 in.

LENT BY PAINTER.

69 LANDSCAPE, WITH FIGURES.

MARTIN H. COLNAGHI, ESQ. **Jan Steen.**

In the foreground three figures at the foot of a large tree; one of them, an old man crowned with a wreath of leaves, seated on a felled trunk, against which leans an axe, is receiving money from a man in a red cloak; beside them kneels a woman in an attitude of despair, with her hands clasped over her bosom; three loaves, a basket of fish, a pitcher, and a basket of fruit lie on the ground near them; another figure is seen in the background, and farther off a ruined building among some trees. Signed, "J. Steen." Canvas, 25½ by 24 in.

70 Portrait of A GENTLEMAN.

ARTHUR KAY, ESQ. **Gerard Terburg.**

Small three-quarter figure, standing to r., beside a table on which is his hat; dark dress and cloak, falling collar; dark background. Canvas, 18½ by 16 in.

71 COCKS FIGHTING.

ARTHUR KAY, ESQ. **Melchior de Hondecoeter.**

A poultry-yard; two cocks fighting. Canvas, 39 by 49 in.

72 VIEW OF DORT.

MARTIN H. COLNAGHI, ESQ. **Jan van Goyen.**

View looking across the Maas to the walls of the town of Dort, with the Cathedral in the centre; in the immediate foreground is a rowing-boat with several figures; numerous other boats on the river, which is seen winding away in the r. distance; cloudy sky. Canvas, 36 by 57 in.

73 CONVERSATION-PIECE.

WILLIAM AGNEW, ESQ. **Dirk Hals.**

Interior of a room; a group of four figures in the foreground; a gentleman, in red dress, playing and singing; another gentleman and two ladies listen to him; behind are two other figures near the fire. Panel, 9½ by 14 in.

LENT BY — PAINTER.

74 OLD WOMAN READING BY CANDLE-LIGHT.

LORD HOUGHTON. — **Godfried Schalcken.**

Interior of a room; an old woman, in a red dress, seated at a table, reading by the light of a candle. Panel, 7¼ by 6¼ in.

75 CONVERSATION-PIECE.

WILLIAM AGNEW, ESQ. — **Dirk Hals.**

Interior of a room; a group of seven figures seated and standing round a table at supper; on the l. a gentleman in black is leaning back in his chair. Signed, "D. Hals." Panel, 9¼ by 13¼ in.

76 CAVALIER AND LADY.

HENRY J. PFUNGST, ESQ. — **W. C. Duyster.**

Interior of a room; a lady, in black dress and large lace collar and cuffs, is seated at a table, with a letter in her hand, talking to a gentleman in a red cloak and wide hat, who is bending over her; on the table is an open casket, and beside it a violoncello. Panel, 22¼ by 19¼ in.

77 LANDSCAPE.

CHARLES L. EASTLAKE, ESQ. — **Albert Cuyp.**

In the foreground, at the foot of a hillock on which is an oak tree, a shepherd is sitting beside some sheep and conversing with a woman who stands near him, holding a bundle on her head and a basket; hilly country and pasture land in the distance; evening sky. Signed, "A. Cuyp." Panel, 22 by 19¼ in.

78 LANDSCAPE: EVENING.

THE VEN. ARCHDEACON NEVILL. — **Jan Both.**

A ruined tower by the side of a lake surrounded by wooded hills; figures of peasants, with cattle and sheep, advancing along a road in the r. foreground, near some tall trees; sunset sky. Canvas, 30 by 47 in.

79 Portrait of NICHOLAS BERGHEM.

THE DUKE OF WESTMINSTER, K.G. — **Rembrandt.**

The celebrated painter; b. at Haarlem, 1620; d. at Amsterdam, 1683. (For portrait of his wife see No. 83.)

Bust to r., looking at the spectator, showing one hand; black dress, black cloak, and large black hat; grey background. Signed and dated, "Rembrandt f. 1647." Panel, 28¼ by 25½ in.

LENT BY — PAINTER.

80 THE CHÂTEAU OF TENIERS.

THE DUKE OF WESTMINSTER, K.G. — **David Teniers.**

The château, in front of which is a large sheet of water, occupies the r. of the picture; on the l. is a cottage, near which are Teniers and his wife in conversation with an old man, who holds a spade and is pointing with his hat towards the cottage, at the half-door of which is seen a woman; blue sky, with clouds. Signed and dated, "D. T. f. 1649." Canvas, 48 by 99 in.

81 DEAD GAME, &c.

LADY WALLACE. — **Jan Weenix.**

A garden, with fruit and dead game, among which are a deer, a goose, and a partridge lying at the foot of a pedestal, on which is a vase; a peacock is perched on the r.; on the l. is a spaniel, and a man is seen in the distance; a small monkey is in the foreground. Canvas, 73 by 65 in.

82 DEAD GAME.

MARTIN H. COLNAGHI, ESQ. — **Jan Fyt.**

A hare, a duck, some partridges, &c., lying on the ground. Canvas, 21¼ by 38¼ in.

83 Portrait of the WIFE OF NICHOLAS BERGHEM.

THE DUKE OF WESTMINSTER, K.G. — **Rembrandt.**

Daughter of Jan Wils, a Dutch landscape painter; m. Nicholas Berghem, the celebrated painter (see No. 79).

Half figure, nearly full face, looking to l., her hands clasped in front of her; dark dress, white cap and ruff; dark background. Canvas, 28¼ by 25 in.

84 INTERIOR.

MARTIN H. COLNAGHI, ESQ. — **Adrian van Ostade.**

Two boors in the foreground, one seated, lighting his pipe, the other standing, leaning his l. arm on a chair; other figures in the background. Signed, "A. V. Ostade." Panel, 10¼ by 12¼ in.

85 BOATS IN A CALM SEA.

THE EARL OF CARLISLE. — **William van de Velde.**

Spit of sand in the foreground, on which are several figures; near them is a boat, with the sail lowered; beyond is a ship firing a gun; other vessels in the distance; blue sky, with clouds. Signed, "W. v. Veld f." Canvas, 16¼ by 22 in.

LENT BY — PAINTER.

86 THE NURSERY.

THE DUKE OF WESTMINSTER, K.G. — **Gerard Dow.**

Interior of a room; a woman, in a green fur-trimmed jacket, puce-coloured dress and red petticoat, with an infant in her lap to which she is offering the breast, while a girl leans over it holding up a coral; on the r. of them is a cradle, and behind it a table on which are a candlestick and an open book; a richly embroidered curtain is drawn aside on the r.; behind is a bed; two persons in an adjoining room are seen through a doorway. Panel, 19¼ by 14¼ in.

87 THE HORSEMEN.

THE EARL OF CARLISLE. — **Albert Cuyp.**

Three horsemen riding along a road, which winds round a wooded hill; the nearest is on a dun-coloured horse; a man walks beside them on the r.; blue sky, with clouds. Panel, 8¼ by 7¼ in.

88 THE SALUTATION.

THE DUKE OF WESTMINSTER, K.G. — **Rembrandt.**

The scene is represented as taking place on the steps in front of a house; St. Elizabeth, in crimson robe and yellow veil, is embracing the Virgin, who wears a green dress and a turban; Zacharias, leaning on the shoulder of a youth, is descending the steps; behind the Virgin is a negress removing a mantle from her shoulders, and beyond is a man leading an ass; a dog stands in front, and some pea-fowl are near the door; buildings are seen in the distance. Signed and dated, "Rembrandt, 1640." Panel, 22 by 18¼ in.

89 Portrait of WILLIAM III.

LORD MIDDLETON. — **Sir Peter Lely.**

Son of William, Prince of Orange, and Mary, daughter of Charles I.; b. 1650; m. Mary, eldest daughter of James II. (see No. 45); landed in England 1688; was crowned 1689; defeated James II. at the Battle of the Boyne, 1690; d. 1702.

Three-quarter figure, standing to r., in a landscape, looking at the spectator; in armour; a baton in his r. hand, his l. resting on his helmet; long hair falling over his shoulders; a rock forms the background, and a battle-scene is represented in the r. distance. Canvas, 50 by 40 in.

90 SEA-PIECE: A BREEZE.

LORD HOUGHTON. — **William van de Velde.**

Agitated sea; in the foreground two boats, one sailing away from the spectator; other shipping, including a man-of-war, in the distance; low shore with buildings on the r.; stormy sky. Signed, "W.V.V." Canvas, 17¼ by 21¼ in.

LENT BY — PAINTER.

91 LANDSCAPE.

THE DUKE OF WESTMINSTER, K.G. — **Paul Potter.**

View of a dairy farm; a number of cattle and sheep in front of a farmhouse, which is seen on the r.; a woman is milking one of the cows, and a man stands beside her; under some pollard willows which extend in a row across the picture, are a gentleman and lady, the latter holding up a fan; beyond are meadows, in which are numerous cattle; a chateau is seen in the distance; clear afternoon sky. Signed and dated, "Paulus Potter f. 1647." Panel, 15 by 19½ in.

92 A MUSICAL PARTY.

H. C. LEIGH BENNETT, ESQ. — **Adrian van Ostade.**

Interior of a room; a group of four figures; a man and a woman are seated in front, he is tuning a violin, while she holds a music-book; behind is a man in a red cap, holding a jug and a glass of beer; another man is seated behind the woman. Panel, 9½ by 7½ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 93-134.

LENT BY — PAINTER.

93 THE COTTAGE DOOR.

THE DUKE OF WESTMINSTER, K.G. — **Thomas Gainsborough, R.A.**

At the door of a cottage overshadowed by large trees, which occupies the r. foreground, is a woman holding a child in her arms; grouped around her are five other children in various attitudes, some eating and drinking; close to them is a stream crossed by a rustic bridge; distant view seen through trees to l.; cloudy sky. Canvas, 56 by 46 in.

94 Portrait of SARAH SOPHIA, COUNTESS OF JERSEY.

THE EARL OF JERSEY. — **Sir Thomas Lawrence, P.R.A.**

Eldest daughter of John, 10th Earl of Westmorland; m. 1804, George, 5th Earl of Jersey; d. 1867.

Full length, standing to l. in a landscape, looking at the spectator; yellow dress, cut low, red scarf over her r. arm, coloured sash; in her l. hand, which holds up her skirt, she carries a large black hat with red feathers; pearl necklace and bracelet. Canvas, 93 by 57 in.

Exhibited in 1823.

95 INTERIOR OF THE FLORENCE GALLERY.

H.M. THE QUEEN. (From Windsor Castle.) — **Johann Zoffany, R.A.**

Represents the famous "Tribune" in the Uffizi Gallery at Florence, with portraits of distinguished English connoisseurs inspecting the pictures. The keeper of the Gallery is showing Titian's Venus to a group in the foreground, while another group, on the left, is inspecting the Cupid and Psyche. Canvas, 47 by 59 in.

Exhibited in 1780 under the title, "A room in the Gallery of Florence, called the Tribune, in which the principal part is calculated to show the different styles of the several masters."

LENT BY PAINTER.

96 Portraits of FRANCES AND WILLIAM FULKE GREVILLE, AS HEBE AND CUPID.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Children of Fulke Greville, Esq., of Wilbury; the girl afterwards became Lady Crewe (see Nos. 99 and 127); the boy entered the navy, and d. in 1837.

Two full-length figures, standing in a landscape; the boy, represented as Cupid, is leaning against his sister, who wears a red dress and sandals, and holds a vase with both hands. Painted 1760. Canvas, 67 by 44 in.

The figure of Cupid was cut out by Mr. Greville, owing to a family quarrel, and replaced by a tripod; the original was re-inserted by the late Lord Crewe.

97 UGOLINO.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Half figure, seen in front, holding a staff with both hands. Canvas, 29¼ by 24¼ in.

98 Garden Scene, with Portraits of THE DUKE AND DUCHESS OF CUMBERLAND AND LADY ELIZABETH LUTTRELL.

H.M. THE QUEEN. **Thomas Gainsborough, R.A.**
(From Windsor Castle.)

Henry Frederick, 4th son of Frederick, Prince of Wales, created Duke of Cumberland, 1766; m. Anne, daughter of Simon Luttrell, afterwards Earl of Carhampton, widow of Christopher Horton.

Three full-length figures; the Duke and Duchess walking, and Lady Elizabeth Luttrell seated on the r. Canvas, 63 by 47 in. (oval).

99 MRS. CREWE AS ST. GENEVIÈVE.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of Fulke Greville, Esq., of Wilbury; b. 1744; m. 1766, John Crewe, Esq., M.P., created, 1806, Lord Crewe (see No. 30); she was celebrated for her beauty and fascination, and for her political zeal on behalf of the Whigs; it was at a dinner at her house, to celebrate the election of Fox for Westminster in 1784, that the Prince of Wales gave the toast, "True Blue and Mrs. Crewe," to which she gave in reply, "True Blue and all of you"; d. 1818.

Full length, seated in front, in a landscape, reading a book, resting her head on her r. hand; white dress, white head-dress, coloured scarf; sheep grouped around her; a small dog lies at her feet. Painted 1772. Canvas, 69 by 66 in.

LENT BY PAINTER.

100 THE LIFE SCHOOL IN THE ROYAL ACADEMY, 1772.

H.M. The Queen. (From Windsor Castle.) — Johann Zoffany, R.A.

Represents the Academicians gathered about the model in the Life School at Somerset House. All the Academicians (see Key given below) are present with the exception of Gainsborough and the two lady members, whose portraits, however, hang on the wall. Sir Joshua is nearly in the centre, ear-trumpet in hand, conversing with Wilton and Chambers; Zoffany himself sits on the l., palette on thumb, a pendant to the standing figure of Cosway on the r. Canvas, 39 by 57½ in.

Exhibited in 1772 under the title, "The portraits of the Academicians of the Royal Academy."

1. Sir Joshua Reynolds.
2. Sir William Chambers.
3. George Michael Moser.
4. Francis Milner Newton.
5. Edward Penny.
6. Thomas Sandby.
7. Samuel Wale.
8. William Hunter.
9. Francis Hayman.
10. Tan Chet qua, a Chinese
11. George Barret. [artist.
12. Francesco Bartolozzi.
13. Edward Burch.
14. Agostino Carlini.
15. Charles Catton.
16. Mason Chamberlin.
17. G. Battista Cipriani.
18. Richard Cosway.
19. John Gwynn.
20. William Hoare.
21. Nathaniel Hone.
22. Angelica Kauffman.
23. Jeremiah Meyer.
24. Mary Moser.
25. Joseph Nollekens.
26. John Richards.
27. Paul Sandby.
28. Dominick Serres.
29. Peter Toms.
30. William Tyler.
31. Benjamin West.
32. Richard Wilson.
33. Joseph Wilton.
34. Richard Yeo.
35. Johann Zoffany.
36. Francesco Zuccarelli.

101 DON BALTHAZAR CARLOS.

The Marquis of Bristol. — Velazquez.

(See No. 111.)

Full-length of a boy, standing to l. in a rocky landscape, with a gun in his hand and three dogs beside him; brown dress and cap, lace collar, leather gloves. Canvas, 60 by 35 in.

LENT BY — PAINTER.

102 VIRGIN AND CHILD.

EUDOXIE, COUNTESS OF LINDSAY. — **Raphael.**

Three-quarter figure of the Virgin, standing, looking down at the Child, Who lies on a bed in front of her; in her hand she is holding the end of a veil. Panel, 38¼ by 31 in.

103 Portrait of A VENETIAN SENATOR.

H. REGINALD CORBET, ESQ. — **Tintoretto.**

Three-quarter figure, seated to r., looking at the spectator; his l. arm rests on the arm of his chair; dark fur-trimmed robe; dark background. Canvas, 46 by 37½ in.

104 JUPITER AND THE NYMPH LARA.

JAMES KNOWLES, ESQ. — **Andrea Schiavone.**

Probably represents the story of the nymph Lara, or Laranda, who for indiscreet babbling was deprived by Jupiter of her tongue and condemned to be conducted to the infernal regions by Mercury, who, on the way, fell in love with her. Panel, 9 by 45¼ in.

105 ST. GREGORY THE GREAT.

W. CUTHBERT QUILTER, ESQ., M.P. — **Veronese.**

Small full-length figure of the saint, standing in a niche, looking downwards, with a richly embroidered cope and jewelled mitre; his gloved hands hold a cross. Canvas, 30 by 13 in.

106 MARS AND VENUS.

VAL. C. PRINSEP, ESQ., R.A. — **Palma Vecchio.**

Small full-length figures of Mars and Venus reclining under a tree; Venus, in a yellow robe, holds an arrow in her l. hand; Cupid is standing in front of her, unbending his bow; his quiver of arrows lies beside him; mountainous landscape, with buildings, in the distance; a small figure of Jupiter is seen in the clouds above. Canvas, 36 by 53 in.

107 ST. JEROME.

W. CUTHBERT QUILTER, ESQ., M.P. — **Veronese.**

Small full-length figure of the saint, standing in a niche, reading a book which he holds with both hands. Canvas, 30 by 13 in.

LENT BY — PAINTER.

108 **RAPE OF GANYMEDE.**

VAL. C. PRINSEP, ESQ., R.A. — **Unknown** (after design by **Michel Angelo**).

An eagle, with outstretched wings, is carrying Ganymede in the air; in the landscape below sits a dog howling; antique ruins and mountains beyond; cloudy sky. Panel, 39 by 30 in.

109 **ARIOSTO.**

THE EARL OF DARNLEY. — **Titian.**

Portrait of Luigi Ariosto, the celebrated Italian poet; b. 1474; d. 1533.
Half figure, standing to r., looking at the spectator; his r. arm rests on a ledge; dark robe, with wide quilted sleeves; long hair; dark background. Signed, "Titianus TV." Canvas, 32 by 25½ in.

110 **BIRTH OF ST. JOHN.**

CHARLES T. D. CREWS, ESQ. — **Andrea Schiavone.**

Interior of a room, with ten figures; in the centre is the mother in bed, with two females attending on her; on the r. the infant is being placed in a cradle; on the l. a group of musicians at a table; through an opening to r. are seen two female figures near a statue. Panel, 10 by 30 in.

111 **DON BALTHAZAR CARLOS.**

H.M. THE QUEEN. — **Velazquez.**
(From Buckingham Palace.)

Prince of Asturias, son of Philip IV. and his 1st wife, Isabella of Bourbon; b. 1629; d. 1646. (See also No. 101.)
Full length, standing to l., three-quarter face, looking at the spectator; in armour, with high boots and gold spurs, white lace collar, red embroidered sash; his r. hand holds a baton; red chair on the l.; red curtain on the r. and above; red table-cloth on a table to r. Canvas, 82 by 40 in.

112 **THE IMMACULATE CONCEPTION.**

W. CUTHBERT QUILTER, ESQ., M.P. — **Murillo.**

The Virgin, in blue and white drapery, with yellow scarf, is standing in the clouds, with a crescent moon beneath her feet, and five child angels round her; a circlet of stars is above her head. Canvas, 84 by 54 in.

LENT BY — PAINTER.

113 TIME CLIPPING THE WINGS OF LOVE.

Sir J. E. Millais, Bart., R.A. — **Van Dyck.**

Full-length figure of an old man, holding Cupid on his knee and clipping his wings; Time's scythe, a skull, and a quiver are on the ground. Canvas, 69 by 44 in.

114 Portrait of DON GASPAR DE GUZMAN, CONDE DUQUE D'OLIVAREZ.

Sir F. Clare Ford, G.C.B. — **Velazquez.**

The celebrated statesman; b. 1587; minister to Philip IV.; contemporary of Buckingham and Richelieu; patron of Velazquez; d. 1645.
Half figure to l., looking at the spectator; dark dress, stiff white collar; dark background. Canvas, 26½ by 22½ in.

115 LANDSCAPE.

The Earl of Ashburnham. — **Giorgione.**

View on the bank of a river, with a castle on a height in the middle distance; mountains beyond; the hull of a vessel seen on the l.; two men fencing in the foreground, with another playing on a pipe and looking on. Panel, 12 by 21 in.

116 VIRGIN AND CHILD, WITH SAINTS AND DONOR.

The Earl of Ashburnham. — **Giovanni Bellini.**

The Virgin enthroned, holding the Child on her lap; on either side stands a saint; the donor kneels on the r.; landscape background. Signed and dated on a label, "JOANNES BELLINUS, MCCCCCV." Panel, 37 by 32 in.

117 ADORATION OF THE SHEPHERDS.

Eudoxie, Countess of Lindsay. — **Tintoretto.**

Five small full-length figures; the Virgin seated in the centre, holding the Child on a cushion on her lap; behind her is St. Joseph leaning on his staff, and an angel; a young shepherd kneels on the l.; on the r. an old shepherd advances, holding a lamb in his l. hand, and taking off his hat with his r.; on the floor is a cradle. Canvas, 41 by 58 in.

LENT BY — PAINTER.

118 Portrait of A VENETIAN NOBLEMAN.

H. Reginald Corbet, Esq. — **Titian.**

Half figure, standing to l., looking at the spectator; his l. hand rests on his hip; his r. holds a book on which is a portrait supposed to be that of Titian; dark dress; dark background. Canvas, 40¼ by 34 in.

119 SALVATOR MUNDI.

The Earl of Darnley. — **Titian.**

Half figure, facing the spectator; the r. hand raised in the attitude of blessing; red robe; dark background. Canvas, 29 by 22 in.

120 SKETCH.

James Knowles, Esq. — **Veronese.**

Study for the picture of the Feast in Simon's House. Numerous figures seated and standing in a portico; the Saviour and St. Mary Magdalene in the centre. Canvas, 12 by 19 in.

121 ITALIAN LANDSCAPE.

Charles Butler, Esq. — **Gaspar Poussin.**

View of a wooded and mountainous country; two figures in the foreground, others farther off on the r.; in the middle distance is a hill on which are seen numerous buildings; trees on the l. and on a rocky height to r.; blue sky, with clouds. Canvas, 37 by 53 in.

122 PORTRAIT GROUP.

The Duke of Devonshire, K.G. — **Jacob Jordaens**

Full-length figures of a gentleman and lady; the lady is seated to r. in an arm-chair; the gentleman stands opposite her, with a staff in his r. hand, and his l. hand resting on his hip; both are looking at the spectator, and are dressed in black, with white lace collars and cuffs; the gentleman wears a red sash embroidered with gold; near him is a white dog, and above is a red curtain; sky seen through arched openings behind, in one of which a parrot is perched. Canvas, 83¼ by 75 in.

LENT BY PAINTER.

123 JUPITER AND ANTIOPE.

THE DUKE OF WESTMINSTER, K.G. **Titian.**

View of a mountainous and rocky landscape, with a stream in the foreground and buildings in the middle distance; in the r. foreground is the nude figure of Antiope asleep, with Jupiter in the guise of a satyr, gazing at her over a rock; high trees in the l. foreground. Canvas, 72 by 98 in.

124 HOLY FAMILY.

THE DUKE OF DEVONSHIRE, K.G. **Rubens.**

The Virgin, seated near a column, is suckling the Infant Saviour, Who is seated, naked, on her lap; St. John stands by her knee, holding the Babe's foot with one hand, while the other is placed on the head of a lamb; St. Elizabeth is behind St. John, bending over to look at the Child; landscape seen through an opening to l. Canvas, 69½ by 53½ in.

125 Portrait of LADY GIDEON, afterwards LADY EARDLEY.

J. PIERPONT MORGAN, ESQ. **Thomas Gainsborough, R.A.**

Mary, daughter of John Eardley Wilmot, Lord Chief Justice of the Court of Common Pleas; m. 1766, Sir Sampson Gideon, created Lord Eardley; d. 1794.

Full length, standing in front in a landscape; her r. hand, which hangs down, holds a flower; blue silk robe, the end thrown over her l. arm, white satin skirt, gold-figured scarf round her waist. Canvas, 84 by 58 in.

126 SNOWSTORM IN VAL D'AOUSTE.

JAMES PRICE, ESQ. **J. M. W. Turner, R.A**

The scene represents a snowstorm, with numerous figures in the r. foreground. Canvas, 36¼ by 47½ in.

Exhibited in 1837 under the title of "Snowstorm, Avalanche and Inundation: a scene in the upper part of the Val d'Aouste, Piedmont."

127 Portraits of MRS. CREWE AND MRS. BOUVERIE.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of Fulke Greville, Esq., afterwards Mrs. Crewe (see Nos. 96 and 99). And Harriott, daughter of Sir Everard Fawkener; m. 1764, Edward, second son of Sir Jacob Bouverie, and secondly, 1811, Lord Robert Spencer, youngest son of the Duke of Marlborough; d. 1825.

Two three-quarter figures sitting in a landscape; Mrs. Bouverie on the l., in red, with her l. hand on her chin; Mrs. Crewe on the r., in white, pointing with her l. hand to a pedestal on which is inscribed, "Et in Arcadia ego"; her r. hand is pressed against her bosom. Canvas, 39 by 49 in.

LENT BY — PAINTER.

128 LANDSCAPE, WITH CATTLE.

THE EARL OF JERSEY. **Thomas Gainsborough, R.A.**

View on the slope of a wooded hill; in the foreground are three cows, and near them a girl sitting on a bank, resting her arm on a milk-pail; a boy is lying lower down on the slope, with a dog beside him; other figures beyond, and view of a distant landscape; a large pollard willow is in the r. foreground; blue sky, with clouds. Canvas, 47¼ by 58 in.

129 MASTER CREWE AS HENRY VIII.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

John Crewe, son of John, 1st Lord Crewe (see No. 30); succeeded his father, 1829, as 2nd Lord Crewe; d. 1835.

Full length, standing, facing the spectator, in the character of Henry VIII.; two spaniels at his feet; architectural and landscape background. Painted 1776. Canvas, 55 by 44 in.

130 LADY BETTY DELMÉ AND CHILDREN.

CHARLES JOHN WERTHEIMER, ESQ. **Sir Joshua Reynolds, P.R.A.**

Daughter of Henry, 4th Earl of Carlisle; m. 1769, Peter Delmé, Esq., and secondly, 1794, Capt. Charles Garnier; d. 1813.

Full length, seated in front in a landscape, at the foot of a tree; white dress, red cloak; hair dressed high on the top of her head, with a plait hanging down over her neck; her l. arm is round the children, who are standing at her knee, her r. hand holds the boy's wrist; the boy is in a red dress, the girl in white, with blue sash, nestling up to him; a dog is beside them. Painted 1777. Canvas, 93 by 57 in.

131 Portrait of MISS FRANCES CREWE.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Daughter of John, 1st Lord Crewe; she died in childhood.

Full length of a little girl, standing, facing the spectator, in a landscape; white dress, blue sash, black cloak, with calash drawn over her head, mittens; a basket is hung on her l. arm. Canvas, 55 by 44 in.

132 LADIES WALKING IN THE MALL, ST. JAMES'S PARK.

SIR ALGERNON W. NEELD, BART. **Thomas Gainsborough, R.A.**

View looking along the Mall; the three ladies who are represented in the centre of the picture are said to be three of the daughters of George III.; they are followed by a gentleman and lady; other ladies and gentlemen walking on either side; cows on the l.; a white dog runs beside a group of ladies on the r. Canvas, 47 by 57 in.

LENT BY PAINTER.

133 Portraits of EMMA AND ELIZABETH CREWE, DAUGHTERS OF JOHN CREWE, Esq.

LORD HOUGHTON. **Sir Joshua Reynolds, P.R.A.**

Sisters of John, Lord Crewe (see No. 30). Elizabeth m. Dr. Hinchliffe, Bishop of Peterborough; Emma d. unmarried.

Two three-quarter figures, standing under a tree, in a landscape; one, in red dress with blue train, holds a basket of flowers with her l. hand; the other, in white, leans upon her. Painted 1766. Canvas, 59½ by 55½ in.

134 BONNEVILLE.

THE COUNTESS OF CAMPERDOWN. **J. M. W. Turner, R.A.**

View of a valley, with high hills on each side; buildings and a stream below on the r.; a straight road, starting from the l. foreground, runs along at the foot of heights, on which are buildings; two women on the road in the foreground; Mont Blanc in the distance; blue sky, with clouds. Canvas, 23½ by 48½ in.

Exhibited 1803, under the title, "Bonneville, Savoy, with Mont Blanc."

GALLERY No. IV.

OIL PAINTINGS—Nos. 135–181.

LENT BY — PAINTER.

135 Portrait of A YOUNG MAN.

Mons. A. Casso. — Velazquez.

Small bust to r., looking over his shoulder at the spectator, showing r. hand; dark dress, with white lace collar; long hair; brown background. Canvas, 22 by 16½ in.

136 VIRGIN AND CHILD.

Sir F. Leighton, Bart., P.R.A. — Michael Giovanni Bono.

Small half figure of the Virgin, standing to r., holding the Child in her arms; a goldfinch is perched on her l. arm; gold figured background. Inscribed, "Michael Johannes Bono Venetus pinxit." Panel, 22 by 15½ in.

137 A HUNTING SCENE, WITH NUMEROUS FIGURES.

Charles L. Eastlake, Esq. — Italian School (15th cent.).

Possibly intended to represent Amata, wife of Latinus, King of Latium, with her daughter Lavinia, the two Tyrrheidæ, and Turnus (Æneid, vii. 385–485). Inscribed, "R. S. V., 1495." Panel, 36 by 58 in.

138 A SAINT.

Alfred A. de Pass, Esq. — Marco Zoppo.

Small half figure to r., with crozier and mitre, reading a book; gold background. Panel, 19½ by 11 in., circular top.

139 CRUCIFIXION.

The Earl of Ashburnham. — Michel Angelo (ascribed to).

Christ on the Cross in the centre; St. John on the r., the Virgin on the l.; an angel above on each side; at the foot of the Cross is a skull. Panel, 20 by 13 in.

LENT BY — PAINTER.

140 Portrait of ALBERTO PIO DI CARPI.

LUDWIG MOND, ESQ. — **Baldassare Peruzzi.**

Small half figure, standing facing the spectator, holding a book in his l. hand; dark fur-trimmed dress, black cap; long auburn hair falling over his shoulders; landscape, with buildings, seen between the columns of an arcade in the background. Panel, 22¼ by 19 in.

141 Portrait of VITORIO MICHIEL.

MARCHESE CARLO BENTIVOGLIO DI ARAGONA. — **Giambattista Moroni.**

Half figure to r., looking at the spectator; red doublet, black surcoat; architectural background. On the back of the portrait is the following inscription: "Vitorio Michiel me Feci Far Retrar in Bergamo Essendo Potta in Clusone, 1561, da uno Dalbino." Canvas, 25¼ by 19¼ in.

142 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Cosimo Rosselli.**

Small three-quarter figure of the Virgin, crowned, seated facing the spectator, with the Child seated on a cushion on her lap; His r. hand is held in the attitude of blessing; His l. hand holds an orb; blue and gold background, with five cherubs' heads with red wings. Panel, 34 by 27 in.

143 ST. FRANCIS AND ST. CATHARINE.

H. REGINALD CORBET, ESQ. — **Albert Dürer.**

Two small half figures; St. Catherine on the l., crowned, holding a palm-branch; St. Francis on the r., reading a book; gold background. Panel, 21¼ by 26¼ in.

144 VIRGIN AND CHILD, WITH ST. PETRONIUS.

J. HILLIER, ESQ. — **Giacomo Francia.**

Three-quarter figure of the Virgin, seated, facing the spectator, holding the Child on her lap; He is holding out His hand towards a model of the City of Bologna, which is offered to Him by St. Petronius, who is seen with mitre and crozier on the l; landscape background. Panel, 32 by 24¼ in.

145 VIRGIN AND CHILD, WITH ST. JOHN.

R. H. BENSON, ESQ. — **Marco d'Oggione.**

Small full-length figure of the Virgin, seated to r., holding the Child on her lap; He is bending, with His r. hand in the attitude of blessing, towards the little St. John, who is kneeling on the r.; landscape seen through an opening on the r. Panel, 28½ by 21½ in.

LENT BY — PAINTER.

146 . LUCRETIA.

GEORGE DONALDSON, ESQ. — **Paolo Morando.**

Half figure to r., looking at the spectator; she holds the hilt of a dagger with both hands; black dress; dark background, with jasmine blossoms. On a label at the foot of the picture is the inscription, "Clarior hoc pulchro regnans in corpore virtus." Panel, 28¼ by 22 in. (oval).

147 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Andrea del Verrocchio.**

Small half figure of the Virgin, standing facing the spectator, holding the Child, Who stands on a ledge which runs across the front of the picture; He is holding up His r. hand in the attitude of blessing; a rose and some cherries lie on the ledge beside Him; landscape background. Panel, 25¼ by 18¼ in.

148 PIETÀ.

CHARLES BUTLER, ESQ. — **School of Bellini.**

Three-quarter figure of the Saviour resting at the edge of the tomb; stones and foliage form the background; sky seen above. Panel, 40 by 25¼ in.

149 VIRGIN AND CHILD, WITH ST. JOHN.

SIR EDGAR VINCENT, K.C.M.G. — **Sandro Botticelli.**

Small three-quarter figure of the Virgin, seated facing the spectator in a landscape, holding up the Child, Who is standing on her lap and clasping her round the neck; St. John on the l. holding a book. Panel, 37 in. (circular).

150 Portrait of GIROLAMO BENIVIENI.

THE EARL OF DARNLEY. — **Lorenzo di Credi.**

A great friend of the painter's, mentioned by Vasari.

Bust to l., looking towards the spectator; dark dress, black cap; dark background. Inscribed on the top of the picture, "HIERONIMUS BENIVENIUS." Panel, 22¼ by 17 in.

151 VIRGIN AND CHILD, WITH THREE ANGELS.

R. H. BENSON, ESQ. — **Florentine School.**

Small half figure of the Virgin; her r. hand caresses the head of the Child, Who is held by an angel on a ledge in front of her; His l. hand clasps her arm, while His r. hand is round an orb which the Virgin holds in her l. hand; two other angels are seen behind on the l.; landscape background. Panel, 29 by 20 in.

LENT BY — PAINTER.

152 VIRGIN AND CHILD.

T. HUMPHRY WARD, ESQ. — **Andrea Solario.**

Small half figure of the Virgin suckling the Child, Who lies on a green cushion in front of her; through a door behind is seen St. Joseph sawing. Replica, with different background, of the picture in the Louvre, known as the "Vierge au coussin vert." Panel, 21 by 17¼ in.

153 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Bartolommeo Montagna.**

Small half figure of the Virgin, standing facing the spectator, holding with both hands the Child, Who is seated on a ledge in front of her and holds her thumb with His l. hand; she wears a hood over her head and shoulders; behind her is a red curtain, and a hilly landscape is seen beyond it in the distance. Panel, 25½ by 19 in.

154 THE FLIGHT OF CLELIA.

R. H. BENSON, ESQ. — **Domenico Beccafumi.**

Clelia and her companions escaping on horseback across the Tiber from the camp of Porsena to the city of Rome, which is seen on the l. Panel, 24 by 48½ in.

155 DIPTYCH.

CHARLES BUTLER, ESQ. — **Bernardo Gaddi.**

On the l. panel the Virgin and Child enthroned, with two saints standing on each side; on the r. panel the Crucifixion, with the holy women and St. John on the l., and the centurion and others on the r.; gold background. Panel, each 15½ by 8 in. (pointed tops).

156 AN ANGEL, WITH THE INSTRUMENTS OF THE PASSION.

JOHN R. CLAYTON, ESQ. — **Venetian School.**

An angel floating in the air, clasping a column and other instruments of the Passion. Panel, 16 by 10 in.

157 VENICE.

LORD HOUGHTON. — **Canaletto.**

View looking across to the Riva de' Schiavoni; numerous gondolas and figures, &c.; blue sky, with clouds. Canvas, 16 by 27 in.

LENT BY — PAINTER.

158 ROMAN RUINS.

LORD HOUGHTON. — **Paolo Pannini.**

Ruined buildings, with numerous figures in the foreground. Canvas, 38 by 52 in.

159 Portrait of PAOLO PARUTA.

SIR F. LEIGHTON, BART., P.R.A. — **Tintoretto.**

Italian historian; b. at Venice 1540; held several important offices in the Republic; wrote many historical works, among others a "Storia di Venezia," translated into English by Henry Cary, Earl of Monmouth; was called the Cato of Venice; d. 1598.

Three-quarter figure, seated to r.; dark fur-lined robe; gloves in l. hand; curtain background. Inscribed at the top, "P. Paruta, Nob. Ven., 1590." Canvas, 37 by 30 in.

160 ST. PETRONILLA.

JAMES KNOWLES, ESQ. — **Guercino.**

The picture represents in the lower part the Entombment of St. Petronilla; while in the upper part she is shown in Paradise, clad in a rich dress, kneeling before the Saviour. Canvas, 49½ by 29 in.

161 SACRIFICE TO CERES.

LUDWIG MOND, ESQ. — **Garofalo.**

In the centre of the picture is an altar, on which an old man in red and blue robes is holding a goat's head, while a youth pours a libation over it; on the r. is a figure playing the double pipes and dancing; on the l., a nude female figure holding an inverted torch, and an old woman with a basket of flowers on her head; rocky and hilly landscape beyond. Canvas, 50 by 73 in.

162 "THE DEATH OF PETER MARTYR."

SIR F. CLARE FORD, G.C.B. — **Annibale Carracci.**

Copy of the famous picture by Titian, destroyed by fire in the church of SS. Giovanni e Paolo, Venice, in 1866. Canvas, 56 by 37 in.

163 CHARITY.

SIR F. LEIGHTON, BART., P.R.A. — **Andrea Schiavone.**

A nude female figure, in a reclining attitude, suckling a child; in the background, on the l., three figures blowing musical instruments. Panel, 41½ by 35 in.

LENT BY — PAINTER.

164 ROMAN RUINS.

LORD HOUGHTON. — **Paolo Pannini.**

Ruined buildings, with numerous figures in the foreground. Canvas, 38 by 52 in.

165 THE CAPITOL AT ROME.

LORD HOUGHTON. — **Canaletto.**

View looking up the steps of the Capitol; at the foot of the steps is a state carriage; numerous figures. Canvas, 33 by 54 in.

166 ST. PAUL.

LUDWIG MOND, ESQ. — **Pier Francesco Sacchi.**

Three-quarter figure, in blue and red robes, seated to r. at a sloping desk, writing; on the table is a crucifix, a book, and an inkstand, and a sword stands against it; landscape seen through a casement on the r. Panel, 42 by 32 in.

167 THE RESURRECTION.

THE EARL OF ASHBURNHAM. — **Bartolommeo Montagna.**

In the centre, the risen Saviour standing in front of the tomb, holding His r. hand towards St. Mary Magdalene, who kneels at His feet; on the l. is St. John the Baptist in a niche; on the r. St. Jerome in another niche. Canvas, 63 by 68 in.

168 Portrait of CHARLES THE BOLD, DUKE OF BURGUNDY.

ROBERT JACKSON, ESQ. — **Roger van der Weyden.**

Son of Philip the Good, Duke of Burgundy; b. 1433; m. Margaret, sister of Edward IV.; killed at the battle of Nancy, 1477.

Bust to l., three-quarter face, r. hand showing; he wears the collar of the Golden Fleece; dark background. Panel, 13 by 9 in.

169 HOLY FAMILY.

MISS HENRIETTE HERTZ. — **Fra Bartolommeo.**

Small full-length figures of the Virgin and St. Joseph kneeling in adoration over the Infant Saviour, Who lies on a cushion on the ground between them; landscape background. Panel, 5⅛ by 4¼ in.

LENT BY — PAINTER.

170 **A TRIPTYCH.**

GEORGE DONALDSON, ESQ. — **Flemish School.**

In the centre panel is represented the Marriage of St. Catherine. Small three-quarter figure of the Virgin seated, with the Child on her lap and a pear in her l. hand; He is placing a ring on the finger of St. Catherine, who kneels beside them on the l., holding a sword with her l. hand St. Joseph leans on a parapet behind; landscape in the background. In the l. wing is a figure of St. Catherine; in the r. a figure of St. Mary Magdalene. Panel, centre, 39 by 27½ in.; sides, 39 by 12 in.

171 **Portrait of THE PAINTER.**

THE EARL OF ASHBURNHAM. — **Sofonisba Anguisciola.**

B. 1535; d. 1620.

Bust, looking at the spectator; black dress; green background. Inscribed, "Sophonisba Anguiscola virgo seipsam pinxit, MDLVIII." Panel, 5 in. (circular).

172 **SCENES FROM THE NOVELLA OF GINEVRA DEGLI ALMIERI AND ANTONIO RONDINELLI.**

DR. J. P. RICHTER. — **German School.**

Ginevra, a daughter of the illustrious family of Almieri, of Florence, having met with an accident, and being supposed dead, was buried in a vault of the Duomo. On recovering her senses, a ray of light from the moon, which penetrated through a fissure in the stone above the tomb, enabled her to see where she might get out, and making use of her shroud, which she rolled up in the form of a cushion for her head, she was enabled to lift up the stone and make her escape. She immediately went to her own house, but her husband—who really believed in her death—would not receive her, and bade her depart in peace. It then occurred to her to fly to her first lover, Antonio Rondinelli, who received her with great joy, and having given her some refreshment and enabled her to put on a proper dress, reconducted her to her husband. As he, however, persisted in his conviction of her death, and again rejected her, she remained with Antonio.

Panel, 12 by 17½ in.

173 **Portrait of A MAN.**

THE EARL OF ASHBURNHAM. — **François Clouet, called Janet.**

Bust, facing the spectator; dark dress; flat black cap; green background Panel, 5 in. (circular).

LENT BY — PAINTER.

174 VIRGIN AND CHILD.

JOHN G. WALLER, ESQ. — **Mabuse.**

Small full-length figure of the Virgin, seated under a tree in a landscape, suckling the Child, who stands on her lap, encircled by her arms; an open book lies on the ground at her feet. Panel, 28 by 27 in.

175 Portrait of A BANKER.

CHARLES L. EASTLAKE, ESQ. — **School of Holbein.**

Small half figure seated at a table, with a pile of gold coins before him; a folded letter is in his r. hand, while his l. holds a staff; black cloak with fur collar, red cap with badge; greenish-blue background. Panel, 12 by 9 in.

176 NOLI ME TANGERE.

CHARLES BUTLER, ESQ. — **Hendrik Bles.**

The scene is represented as taking place on the side of a rocky hill, on which are large buildings. Group of seven figures; the Saviour and St. Mary Magdalene in the centre. Panel, 31 by 22 in.

177 Portrait of A MAN.

GEORGE SALTING, ESQ. — **Christopher Amberger.**

Bust to r., showing both hands, which are clasped, three-quarter face; dark fur-trimmed cloak, large flat black cap; grey background. Panel, 14¼ by 11 in.

178 THE DEATH OF THE VIRGIN IN THE PRESENCE OF THE APOSTLES.

DR. J. P. RICHTER. — **Hans Holbein the elder.**

The Virgin in the centre, seated in a chair, facing the spectator; the Apostles grouped round her in various attitudes; one kneels beside her, holding an open book; another holds a lighted taper. Panel, 65 by 59 in.

179 Portrait of A MAN.

GEORGE SALTING, ESQ. — **Bartholomew Bruyn.**

Half figure, facing the spectator, resting his l. hand on a ledge in front of him, and holding in his r. a paper on which is in German the text, "The word of the Lord endureth for aye"; black dress with brown fur, black cap; green background. Panel, 14 by 9¼ in.

LENT BY — PAINTER.

180 Portrait of SIR THOMAS GRESHAM.

Sir Algernon W. Neeld, Bart. — **Sir Antonio More.**

Founder of the Royal Exchange; b. 1519; employed as financial agent under Edward VI., Mary, and Elizabeth; knighted by Elizabeth; d. 1579. Half figure standing to r., looking at the spectator, holding an orange in his l. hand, a fruit which he introduced into England; dark dress, narrow white collar, black cap; dark background. Panel, 38 by 28 in.

181 Portrait of A PRINCESS.

George Donaldson, Esq. — **François Clouet, called Janet.**

Half figure facing the spectator; black gold-embroidered dress, jewelled girdle, necklace and cap; dark background. Panel, 14 by 10 in.

WATER COLOUR ROOM.

OIL PAINTINGS—Nos. 182-198.

The following seventeen pictures are copies of some of Raphael's celebrated frescoes in the Vatican. They were presented to the Royal Academy, in 1842, by Frances, Baroness Basset, daughter of Francis Basset, Esq., of Tehidy, created in 1797 Baron Basset.

The frescoes cover the ceilings and walls of four apartments in the Vatican, known as the "Stanze," and called, respectively, the "Camera della Segnatura," the "Camera dell' Eliodoro," the "Camera dell' Incendio," and the "Sala di Costantino." There are copies here of the four large pictures on the walls of the "Segnatura" (Nos. 187, 190, 193, 196), and of the eight subjects on the ceiling of the same room (Nos. 185, 186, 188, 189, 191, 192, 194, 195): and also of the four large pictures on the walls of the "Eliodoro" (Nos. 182, 183, 184, 197). The remaining copy (No. 198) is of one of the large pictures in the "Incendio."

182 **THE EXPULSION OF HELIODORUS.**

This represents an incident related in 2 Maccabees iii., when Heliodorus, at the command of the Syrian king Seleucus, attempted to plunder the Temple at Jerusalem. It typifies the deliverance of the Ecclesiastical States from the enemies of the papal authority. In the background the high priest is seen kneeling at the altar; in the foreground Heliodorus lies prostrate, under the hoofs of a horse ridden by a figure in golden armour, accompanied by two youthful figures with scourges; farther on the r. are servants carrying off booty; on the l. is a group of women and children, and Pope Julius II. carried in a chair, his presence indicating the relation of the miraculous event to the circumstances of the time. 32 by 46 in.

183 **THE REPULSE OF ATTILA.**

Attila, at the head of his army, induced by the warnings of Pope Leo I. and the apparition of St. Peter and St. Paul to relinquish his expedition against Rome. This subject is intended to typify the expulsion of the French from Italy by Leo X. in 1513, the features of the Pope represented being those of Leo X., and his retinue being in the dress of the 16th century; the two Apostles appear in the air with swords in their hands. 32 by 46 in.

184 THE DELIVERANCE OF ST. PETER FROM PRISON.

The picture is divided into three parts, and is supposed to allude to the captivity of Leo. X. In the centre, through a grating, St. Peter is seen seated asleep between his guards, and the angel about to wake him; on the r. the angel leads him through the guards; on the l. the guards are being aroused from sleep. 32 by 46 in.

185 JUSTICE.

Female figure with sword and scales, seated between four winged boys. Painted in a circle. 18½ by 18½ in.

186 THE JUDGMENT OF SOLOMON.

Composition of five figures. 19 by 15 in.

187 THE DISPUTE OF THE SACRAMENT.

This picture is divided into two parts, the upper half representing the glory of heaven, with the Saviour in the centre, the Virgin on the l. and St. John the Baptist on the r.; patriarchs, apostles, and saints sit on each side; in the lower half is represented an assembly of the great doctors of the Church; in the centre of it is an altar with the Host. In the r. hand top corner is the name of the copyist, "Cades," and the date 1776. 30 by 44 in.

188 THEOLOGY.

Represented by a female figure holding a book, seated between two winged boys. Painted in a circle. 18½ by 18½ in.

189 THE FALL OF MAN.

Adam and Eve and the Serpent, which is represented with a woman's head and shoulders. 19 by 15 in.

190 JURISPRUDENCE.

Personified by three female figures seated on a parapet. In the centre, Prudence, with two faces, one young and the other old, in allusion to her power of looking into the future and the past, is raised above the others; a winged boy holds a mirror before her, and another behind her has a torch: on the l., Fortitude appears as an armed woman, holding a branch of oak, with a lion beside her; on the r., Temperance holds a bridle. This subject is divided into three pictures, of which the one represented is placed over the window. 27½ by 52 in.

191 PHILOSOPHY.

A female figure, seated on a throne, holding two books. Painted in a circle. 18½ by 18½ in.

192 A FEMALE FIGURE EXAMINING A TERRESTRIAL GLOBE.

19 by 15 in.

193 THE SCHOOL OF ATHENS.

A large atrium, in which are numerous teachers of philosophy, with their scholars; Plato and Aristotle stand together in the centre of the distant figures at the top of a flight of steps; Socrates is the centre of a group next to them; in the foreground, on each side, are groups representing the sciences of Arithmetic and Geometry; on the r., near Archimedes, who is stooping to draw on a tablet, Raphael himself is seen entering. In the r. hand top corner is the name of the copyist, "Cades." 30 by 44 in.

194 POETRY.

A winged female figure, seated, holding a book and a lyre. Painted in a circle. 18¼ by 18¼ in.

195 THE PUNISHMENT OF MARSYAS.

Composition of four figures. 19 by 15 in.

196 PARNASSUS.

Divided into two parts. In the upper part appear Apollo and the Muses under laurel trees on the heights of Parnassus; the poets of antiquity and of modern Italy are ranged on each side; among them is Homer, and behind him Dante and Virgil. In the lower part, on the l., are Petrarch, Sappho, &c., and on the r. Pindar and Horace. 32 by 46 in.

197 THE MASS OF BOLSENA.

Represents a miracle supposed to have been wrought in the year 1263. A priest who doubted the doctrine of transubstantiation was convinced by the blood which flowed from the Host he was consecrating. This picture typifies the internal security of the Church against attacks upon her spiritual power. On the l. the priest, behind whom are choristers, kneels before an altar; numerous figures are grouped below them: on the other side of the altar Julius II. is kneeling, and behind him cardinals and prelates; below them, in front, are the papal Swiss Guard. 32 by 46 in.

198 THE INCENDIO DEL BORGO.

A conflagration in the Borgo, a suburb of Rome, miraculously extinguished by the Pope by making the sign of the Cross. In the background, the Pope and clergy above the portico of St. Peter's; on the steps are people who have fled thither for assistance; on each side of the foreground are burning houses; on the l., the inhabitants are flying before the flames; on the right, men are extinguishing the flames, and women bringing water; in the centre, a group of women and children praying for help. 32 by 46 in.

WATER COLOUR ROOM—*continued.*

ORIGINAL DESIGNS FOR WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH AND GEM-ENGRAVER,

CHIEFLY BY

Masters of the 15th, 16th, and 17th Centuries.

Lent by Sir J. C. Robinson.

1 Design for a Monstrance. Flemish Gothic, Antwerp (?), c. 1490.

2 Design for a Bronze or Silver Vase. Italian, c. 1570.

3 Design for a Saltcellar ("Saliera"). By the painter, Pierino del Vaga, c. 1550.

4 Design for a Silver Ewer. Italian, c. 1520.

5 Design for a Silver Ewer. Italian, c. 1560.

6 Design for a Silver Ewer. Italian, c. 1550.

7 Design for a Silver parcel-gilt Ewer. Italian, c. 1540.

8 Design for a Panel of Painted Glass. Swiss Work (Basle ?) c. 1540.

9 Design for Armorial Escutcheon (Scudo), to be carved in marble. By Primaticcio, c. 1550.

10 Design for a Panel for wall-painting or painted glass. By Thomas Stothard, R.A.

11 Design for a portion of the Border of a Silver Salver. By **Thomas Stothard, R.A.**

12 Design for Silversmith's Work. By **Thomas Stothard, R.A.**

13 Sketch and Working Drawing for a Silver Candelabrum. By **John Flaxman, R.A.**

14 Design for the Monument to Dr. Holder, in St. Paul's Cathedral. By **Grinling Gibbons.**

In the frame above is the original contract, dated 1696, for this monument.

15 Design for a Silver Mace. c. 1560. By **Benvenuto Cellini.**

16 Design for Carved Wooden Stalls inlaid in Intarsia Work. North Italian (Verona?), c. 1480.

17 Design for the Silver Saltcellar ("Saliera"), executed from Michel Angelo's designs for the Duke of Urbino. c. 1550. By **Michel Angelo, 1474–1563.**

This is the first drawing for the "saliera" which has come to light. The work is otherwise only known to us from letters which passed between the artist and the duke's agent. The saliera itself has probably perished.

18 Finished Drawing of the Fall of Phaeton. Made for his friend Tomaso de' Cavallerij, to be executed in gold on a small scale, as a hat-medallion (c. 1550), by **Michel Angelo.** A bronze cast of the hat-medallion (much altered from the design), the gold original having probably perished, is amongst the bronze hat-medallion plaquettes in Case D, No. 159.

19 Pen Drawing, for or after the engraving known as the "Coat-of-arms with the Skull." By **Albert Dürer.** This drawing, whether or not from the hand of the master, differs in several respects from the engraving.

20 Design, probably to be executed in relief in silver. By **Albert Dürer.** Perhaps executed under the influence of Giovanni Bellini during Dürer's stay in Venice.

21 Design for Wall Decoration. By **Albert Dürer.** Dated 1521.

22 Design for a Silver Ewer. German work, c. 1530. Probably by an Augsburg goldsmith. The signature of Albert Dürer, and the date, 1514, are not authentic.

23 Design, probably for a portion of a steel saddle-bow. Signed, and dated 1517. By Albert Dürer.

24 Design for a Painted Glass Panel. Supposed to represent a meeting of the early Swiss reformers. Dated 1522. By Hans Holbein, during his stay in Basle.

25 Design for a Vase. Italian, c. 1570.

26 Design for Two Bronze Door-knockers. By a Venetian artist, c. 1600.

The following Drawings, Nos. 27–37, consisting of original designs by Giulio Romano, and of working drawings from Giulio's designs by his scholars and by goldsmiths working under his orders at Mantua for various members of the Gonzaga family, are part of a series of upwards of sixty drawings, which were formerly kept together in a book, probably originally belonging to the Gonzaga Library in Mantua.

27 Design for an Incense Vessel.

28 Design for an Incense Vessel with cover.

29 Design for a Silver Ewer.

30 Design for a Silver Ewer.

31 Design for a Painted Panel. Executed for the Cardinal Hercules Gonzaga. By Giulio Romano, c. 1540.

32 Design for a Silver Ewer. Probably for the Duke of Mantua. By Giulio Romano.

33 Design for a Silver Ewer.

34 Design for a Silver Ewer.

35 Design for a Silver Ewer.

36 Two Designs: *a.* for a Cross; *b.* for a Pendant.

37 Design for a Saltcellar. By Giulio Romano.

WATER COLOUR ROOM—*continued.*

WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH AND GEM-ENGRAVER,

Chiefly of the 15th and 16th Centuries.

CASE A.

All the Objects in this Case are
Lent by Sir J. C. Robinson.

1 A. BOOK OF PRAYERS.—Gold enamelled cover. Reputed to be the prayer-book of the Emperor Charles V. The manuscript contents, in the Spanish language, are the confession of faith of the Emperor, "*Protestacion del Imperador Carlos*," a prayer to the Virgin and to the Guardian Angel. On the inside of the cover are two illuminations, the Virgin and Child, and a Saint with a sword. c. 1550–1560.

B. POMANDER or SCENT-CASE.—Enamelled gold. In the form of an armillary sphere, containing a bezoar stone. Spanish, c. 1540–1550.

This jewel, kept for many generations as an heirloom in the family of the Marqueses of Monroy, of Caceres in Spain, was reputed to have been given by the Emperor Charles V. to Hernan Cortes, the conqueror of Mexico. It was brought into the Monroy family by intermarriage with a lady of the family of the Marqueses de la Conquista, of the neighbouring city of Truxillo, lineal descendants of Cortes.

CASE A.

C. PENDANT JEWEL.—"*The Lesser George*," or BADGE OF THE ORDER OF THE GARTER, worn by the Earl of Strafford, Minister of King Charles I. The enamel of St. George and the Dragon on the reverse was copied from the small picture by Raphael in the royal collection, sold after the execution of the king, and now in the Louvre.

This jewel, together with the "Greater George," was preserved as an heirloom by the descendants of Lady Anne Wentworth, eldest daughter of Strafford, until c. 1860–1870.

D. PENDANT JEWEL.—Enamelled gold. BADGE OF THE ORDER OF THE BATH. This badge of the Order is of English or Scottish work of the beginning of the reign of James I., and is believed to have been made to be worn by the king.

2 A. RELIQUARY.—Silver-gilt and rock-crystal. In the form of a thurible. German, c. 1350.

B. SPOON.—Silver-gilt. The handle formed by a figure of St. Christopher; the bowl elaborately engraved. German, c. 1450.

C. DIPTYCH.—Silver-gilt frame. On the front side a rilievo of the ANGELIC SALUTATION, in carved bone. Venetian, c. 1480.

3 A. PECTORAL CROSS.—Gold enamelled. English, c. 1530–1540.

B. PECTORAL CRUCIFIX.—Gold enamelled, set with table diamonds. A monk kneeling at the foot of the Cross. Spanish, c. 1580.

C. PECTORAL CROSS.—Gold, enriched with cloisonné translucent enamels. Spanish, c. 1580.

D. PENDANT JEWEL.—Gold enamelled. BADGE OF THE ORDER OF ST. MICHEL. French, c. 1540.

E. PENDANT JEWEL.—Gold enamelled. DIANA WITH A DOG. Italian, c. 1570.

CASE A.

F. PENDANT JEWEL.—Gold enamelled, in the form of a lizard or chameleon, encrusted with opals. Italian, c. 1560.

G. PENDANT.—Gold enamelled. In the form of a green lizard, set with rubies. Italian, c. 1560.

H. PENDANT JEWEL.—Gold enamelled. In the form of an anchor, set with table diamonds. English, first quarter of the 17th century.

I. PENDANT JEWEL.—Gold enamelled, set with rubies. French or German, first half of the 17th century.

4 A Series of Eight Gold Enamelled Jewels of the 16th and 17th centuries.

A. PENDANT JEWEL.—Set with an onyx cameo of the NATIVITY. German work, c. 1600.

B. CAMEO.—Onyx. HEAD OF MEDUSA. Antique Roman. The enamelled setting of intertwined serpents is of Italian Cinque Cento work.

C. PENDANT.—Two peach-stones, carved with minute Scriptural subjects, set in enamelled gold. The carved stones open on hinges, and disclose an onyx cameo and other ornaments in the interior. Italian, c. 1570.

D. PENDANT JEWEL.—Gold. Italian, first half of 16th century.

This jewel was recently dredged up in one of the canals of Venice. It was originally enamelled.

5 A. PENDANT JEWEL.—Gold enamelled. A phœnix in the centre. Italian, c. 1560.

B. PECTORAL CROSS.—Enamelled gold, set with shaped table diamonds. Spanish, c. 1540.

This jewel was one of the principal pieces in the collection of votive jewels preserved in the treasury of the Cathedral of Nuestra Señora del Pilar in Saragossa. It was sold by the chapter of the cathedral about 1875 to furnish funds for the completion of the fabric of the church.

CASE A.

c. MEDIÆVAL JEWEL.—Circular, gold enamelled. AN ANGEL HOLDING AN INSCRIBED SCROLL. *On the reverse* an engraved half-length figure of St. John the Evangelist. French or Spanish, c. 1350.

D. JEWEL.—Circular, silver-gilt enamelled, with translucent painted enamels of half-length figures of saints, and religious inscriptions. North Italian work, probably Milanese, by a goldsmith of the following of Leonardo da Vinci, c. 1490.

E. PENDANT.—Enamelled gold. With a figure of a couchant lamb, the body formed by a "*perle baroque*." Italian, c. 1540–1560.

F. PENDANT JEWEL.—French, c. 1500–1520.

Found in the Seine in Paris.

G. SMALL CROSS.—Enamelled gold, set with table diamonds. Italian or Spanish, c. 1580.

6 A. PENDANT JEWEL.—From a string of pearls, gold enamelled, set with an intaglio in heliotrope. Italian, c. 1570.

B. PENDANT JEWEL.—Gold, decorated with cloisonné enamel work and gems. Spanish work, probably by a goldsmith of Barcelona. c. 1500.

C. PENDANT. In the form of a ship, the hull formed of mother-of-pearl. Spanish, c. 1570–1580.

Brought from Ireland, and conjectured to have formed part of the spoil of the Spanish Armada.

D PENDANT JEWEL.—Gold, with cloisonné enamel work. In the form of a ship, with a cabochon balas ruby and two emeralds attached. Spanish, c. 1560.

7 A Series of Ten Objects, including four Pectoral Crosses of Spanish 16th century work, and two engraved silver-gilt Devotional Medallions; the latter German work of the early part of the 16th century.

CASE A.

8 A. DESIGN.—Original design for three pendant jewels. German, c. 1530.

Probably a diploma drawing ("dessin de maîtrise") made on the reception of the artist goldsmith as a member of his guild.

B. CAMEO.—Onyx. Regardant portraits of the EMPEROR MAXIMILIAN AND HIS WIFE, MARY OF BURGUNDY. Italian (?), c. 1480–1490.

C. CAMEO. — Onyx. VIRGIN AND CHILD. German or Flemish, c. 1489.

D. SEAL.—Enamelled gold. The seal of King George I. when Elector of Hanover. Believed to be by the Dresden goldsmith **Dinglinger**, c. 1700–1720.

E. THREE CAMEOS.—Onyx. Originally the centres of badges or "Lesser Georges" of Knights of the Garter, taken from the jewels which have been surrendered and dismounted on the deaths of the respective knights to whom they belonged. 17th century.

9 A Series of Eight Gold Enamelled Jewels, &c., chiefly of Spanish 17th century work.

A. PENDANT JEWEL.—Gold enamelled. THE "VIRGEN DEL PILAR" OF SARAGOSSA.

B. TRIANGULAR JEWEL.

Both these are the work of Aragonese or Catalonian goldsmiths, probably of Saragossa, of the early part of the 17th century.

10 A Series of Ten Objects.

A. PENDANT.—Enamelled gold. BADGE OF THE ORDER OF MALTA. Italian, first half of 17th century.

B. RELIQUARY.—Crystal and gold enamelled jewel. Spanish, c. 1580.

C. RELIQUARY.—Oval jewel. Spanish, c. 1580.

D. "LACIS" JEWEL.—Spanish, c. 1660.

CASE A.

E. "LACIS" JEWEL.—Gold filigree, set with a sapphire. Spanish, c. 1660.

F. RELIQUARY.—Gold enamelled pendant. Spanish, c. 1600.

G. PENDANT JEWEL.—Gold enamelled. French, Louis XIII. period.

H. RELIQUARY.—Spanish cylindrical crystal, c. 1600.

I. LOCKET.—Cameo. Equestrian Figure of Gustavus Adolphus. German, c. 1650.

J. LOCKET.—With a small crucifix. Spanish, 16th century.

11 A Series of Twelve Objects, chiefly Painted Enamels on Gold, 17th and 18th centuries.

A. RELIQUARY.—Gold. Oblong, with a bas-relief enamel of the Nativity. Italian or French, c. 1600–1630.

B. BAS-RELIEF.—Small oval enamel on gold. c. 1600–1630.

C. ARCHED TOP DEVOTIONAL PICTURE.—Enamel on gold. German, first half of 17th century.

D. PAIR OF BRACELET SNAPS.—Enamelled. French, c. 1750.

12 Ten Enamelled Gold Jewels of various origin. 16th and 17th centuries.

A. RELIQUARY.—Lantern-shaped. Spanish, c. 1580.

B. POMANDER or SCENT-CASE.—German, c. 1600.

C, D. TWO JEWELS.—Enamelled. In the form of skulls, opening on hinges, with devotional subjects in the interior.

13 FIVE HAT-MEDALLIONS.—Enamelled gold and cameos. Italian, first half of 16th century. Of these, A is from the design of **Francesco Francia** the painter.

See also the original drawing by Michel Angelo of the Fall of Phaeton, for a hat-medallion for his friend Tomaso de' Cavalieri, on the shelf above Case D, and the series of bronze plaquettes for or from hat-medallions in the same case.

CASE A.

14 TEN FINGER-RINGS.—Of various origin, chiefly 17th and 18th century work.

15 EIGHT FINGER-RINGS.—Enamelled gold. Italian and German, chiefly 16th century work.

16 SEVEN FINGER-RINGS. — Enamelled gold. Italian, 16th century work.

17 NINE FINGER-RINGS.—Enamelled gold. Of Italian, German, Spanish and other origin, chiefly of the 16th century.

18 NINE FINGER-RINGS.—Enamelled gold. Italian, French and German, 17th century.

19 FOURTEEN FINGER-RINGS.—English, French and others, mostly of the 18th century.

20 SMALL METALLIC MIRROR.—In carved boxwood frame. By the Flemish sculptor **Vriedeman de Vries**, middle of the 16th century.

21 STANDING RELIQUARY CROSS.—Reputed to contain a portion of the wood of the true Cross. The stem silver gilt and enamelled, the upper portion, containing the relic, is gold enamelled, and set with cabochon sapphires and rubies. The cross bears the arms, several times repeated, of Robert of Anjou, King of Hungary, 1309–1343. It also bears the Imperial Austrian arms, probably added c. 1520.

This cross was probably made in France, by the order of Robert of Anjou, for his private chapel, or for presentation to a church in Hungary, and on the union of Hungary with Austria, under Ferdinand, King of the Romans, it was removed to Vienna.

22 STATUETTE.—Carved wood gilt and painted ("Estofado"). VIRGIN AND CHILD. By **Alonso Cano**.

CASE A.

23 STATUETTE.—Ivory. St. George and the Dragon. French or Burgundian (Dijon), c. 1450.

24 PYX or CIBORIUM.—Gilt metal. Italian, c. 1500.

25 CHALICE.—Silver and gilt metal. Made at Anghiari, in Tuscany, 1572.

On this chalice being recently repaired there was found inside the foot a small piece of paper, with an inscription in Italian, of which the following is a translation: "In the Annals of the town of Anghiari, vol. ii. p. 185, may be read the following memoir: 'Whereas the Jews resident in Anghiari were compelled, on the feast of St. Martin, to furnish a prize ("correre un palio") for a footrace of the value of 90 soldi, therefore, to do away with the remembrance of that folly, on the 10th August, 1572, the value of the prize was commuted into a chalice, bearing the arms of the city, the bowl to be of silver gilt, and it was presented to the sacristy of St. Francis of the Cross, where down to the present day it may be seen.' The present memoir was extracted by the Very Rev. Signor Provost Niccola Tuti, and consigned to me for preservation, and to that end, on the 15th of June of the year 1829, I placed it under the enamelled plaque in the foot of the chalice in question, that by this means might be handed down to posterity the memory of this fact, as it may be found in the annals of Taglieschi.—Pietro Biagiotti, Capellano Sacristan, his signature in his own handwriting."

26 EQUESTRIAN STATUETTE.—Silver. The Emperor Ferdinand II. of Austria. Vienna, 1619–1637.

27 BÉNITIER.—Rock-crystal mounted in silver-gilt. Representing Christ and the Samaritan Woman at the Well. French Renaissance, c. 1530.

28 KNIFE AND FORK.—With carved ivory hilts. Believed to be by **Lucas Faidherbe**, of Brussels, a scholar of Rubens, c. 1630.

29 POMANDER or SCENT-CASE.—Silver inlaid with niello-work. In the interior are inscriptions in Longobardic characters relating to classical deities. Italian, probably Florentine, c. 1280.

CASE A.

30 BOX.—Gold, enamelled in rilievo. French, Louis XIII. period.

31 SEAL.—Set with a large engraved emerald, with the arms of the Marquesos of Monroy of Caceres in Spain. c. 1600.

32 SMALL ONYX FLACON.—With stopper formed as a bunch of grapes in emerald. French, second half of 18th century.

33 HAND-MIRROR.—Silver engraved. French, first half of 17th century.

34 SNUFF-BOX.—Gold and mother-of-pearl. French, c. 1720.

35 SMALLER SNUFF-BOX.—Gold and mother-of-pearl. French, c. 1720.

36 CIRCULAR BOX.—Silver. With a group of shells on the cover. French work, c. 1750.

37 CASE FOR RINGS.—Stamped leather. French or German, c. 1600.

38 CASE, probably for a standing Watch. Stamped leather. Italian (?) c. 1600.

39 PAIR OF TERMINAL FIGURES.—Silver-gilt. Spanish work, c. 1550. Believed to be fragments from the Custodia, or sacrament shrine, of the Cathedral of Cuenca in Spain, the work of the celebrated goldsmith **Becerril**, of that city.

The Custodia was melted down by the French General Caulaincourt in 1808. Other fragments of the work, saved at the time by the local goldsmith employed to dismount the work, are in the South Kensington Museum.

40 HAND-MIRROR.—Filigree silver work. French or Italian, 17th century.

41 BONBONNIÈRE.—Gold enamelled. French, Louis XIV. period.

42 HOURGLASS.—Gold embroidery work on cut paper. Italian, second half of 16th century.

CASE A.

43 TRIPTYCH.—Carved boxwood. Veneto-Sclavonic, from Dalmatia, c. 1490.

44 PLAQUE.—Carved ivory. THE ORDINATION OF AN ECCLESIASTIC. Probably from a portable altar ("superaltare"). German, 11th century.

45 TWO PLAQUES.—Carved ivory. THE TWELVE APOSTLES. Probably originally from a portable altar. German, 10th or 11th century.

46 THREE PLAQUES.—Carved ivory. Originally from book-covers. 11th century.

47 TWO PLAQUES.—Carved ivory.

A. German, 10th or 11th century.

B. Ancient Hindoo work.

48 SMALL CASKET.—Old Chinese porcelain, mounted on or-moulu. French work, first half of 18th century.

CASE B.

All the Objects in this Case are
Lent by Sir J. C. ROBINSON.

49 LECTERN.—Gilt bronze. Spanish work, c. 1520. Believed to be by the goldsmith **Becerril** of Cuenca.

Formerly belonging to one of the private chapels in the Cathedral of Valencia.

50 MANUSCRIPT BOOK.—Bound in crimson velvet, with mountings of silver-gilt. The ordering of the admission of certain magistrates of the city of Toledo. Spanish, dated 1590.

51 EMBROIDERED LECTERN CLOTH ("Antependium").—Spanish, c. 1530.

CASE B.

52 CASKET.—Silver parcel-gilt. Italian, c. 1520.

53 CASKET.—Carved ivory, with lock and hinges in gold, set with cabochon sapphires. Indo-Portuguese, made at Goa, c. 1540, to contain the consecrated oils for baptism and extreme unction.

54 PYX OR CIBORIUM.—Ivory, mounted in gilt and engraved metal. North of France or Flanders, c. 1200–1250.

55 ENGRAVING.—Appliqué work on a gold ground, under glass, representing the ANGELIC SALUTATION. German, c. 1480.

56 SERIES OF PLAQUES.—Cloisonné enamel, mounted as a tablet. 12th century.

57 PAX.—Venetian Gothic, c. 1450.

58 TABERNACLE.—Ivory carving. THE ANGELIC SALUTATION. French work, second half of 13th century. The carved wood tabernacle is of English origin, of second half of 15th century.

59 SIX PLAQUES.—Carved ivory. 13th and early 14th centuries.

A. A King and Queen on their thrones, under Gothic canopies. Believed to be Edward II. and his Queen Isabella of France. English, c. 1300–1320.

B. One Leaf of a Pair of Writing Tablets. Romance subjects. French, c. 1300.

60 SIX CARVED IVORIES of the 13th and early 14th centuries. The series comprises a devotional Triptych and two circular Mirror-covers. French work.

61 TWO PLAQUES.—Ivory. French Gothic. Second half of 13th century.

62 THIRTEEN SPECIMENS OF CUT STEEL WORK. 17th and 18th centuries. Italian, French and English.

63 MEDALLION.—Bronze. LOUIS XII. AND ANNE OF BRITTANY. French, first half 16th century.

CASE B.

64 BOWL.—Silver. English, c. 1580.

65 EIGHT FINGER-RINGS.—Gold. Of various epochs, chiefly Italian and German, 16th and 17th centuries.

66 EIGHT FINGER-RINGS.—Gold. Mediæval and Renaissance periods.

67 NINE RINGS.—Gold. Mediæval, comprising several of English origin of the 13th, 14th, 15th and 16th centuries.

68 SMALL CASKET.—Silver filigree. German, c. 1520.

69 SMALL CUP.—Onyx. Antique Roman work.

70 SMALL CASKET.—White enamel and gold. French or German, second half of 17th century.

71 PAIR OF CUPS.—Enamel on silver or copper. German, c. 1700.

72 BOX.—Gold enamelled, in the form of a shell. Indian, 17th or 18th century.

73 SMALL FLACON.—Carved ivory. Italian, 17th century.

74 SNUFF-BOX.—Rock-crystal and gold. French, second half of 18th century.

75 SNUFF-BOX.—"Vernis Martin" lac-work. French, early 18th century.

76 BONBONNIÈRE.—Tortoiseshell and gold filigree. Italian, c. 1700.

77 CIRCULAR BOX.—"Vernis Martin" lac-work. French, 18th century.

78 ÉTUI.—Incised leather. Italian, 16th century.

79 PRAYER-BOOK. With silver mounts. French, c. 1660.

80 BOX.—Formed of a shell cut "en camaïeu" and mounted in gold. French, first half of 18th century.

CASE B.

81 FLACON.—Carved ivory. Grotesque heads. Italian, second half of 17th century.

82 CIRCULAR BOX. Carved ivory. Dutch, c. 1720.

83 SQUARE BOX.—Carved ivory. Dutch, c. 1750.

84 CIRCULAR BOX.—Carved ivory. Dutch, c. 1720.

85 SMALL CYLINDRICAL FLACON. Mounted in enamelled gold. French, c. 1600.

86 POMANDER.—Silver. German, c. 1580.

87 SMALL FLACON.—Onyx, gold mounted. Italian, 16th century.

88 BOX.—Massive gold, set with turquoise. Ancient Chinese. Part of the spoil from the Summer Palace at Pekin.

89 CUP AND COVER.—Silver-gilt. English Elizabethan work.

90, 91 TWO PURSES.—Embroidered. French, 17th century.

92 SNUFF-BOX. Carved boxwood, in the shape of the head of a pug dog. English or French, c. 1730.

93 SCENT-BOTTLE.—Dresden porcelain, with gold stopper. c. 1720.

94 STATUETTE.—Carved boxwood. St. John. Spanish, ascribed to the sculptor **Gaspar Becerra**. c. 1600.

95 DEVOTIONAL PLAQUE.—Carved ivory. Spanish Gothic. Early 15th century.

96 SNUFF-BOX.—Carved boxwood, in the shape of the head of a pug dog. c. 1730.

97 SNUFF-BOX.—Tortoiseshell and gold piqué work. French, c. 1720.

CASE C.

All the Objects in this Case are
Lent by Sir J. C. Robinson.

98 APPLIQUÉ RILIEVO.—Repoussé work in gold on a ground of black glass. In ebony frame enriched with arabesques in gold "estofado" work. By the Venetian goldsmith **Maestro Cesare di Treviso**. Signed, "Opus Cesaris Tar. Veneti."

This rilievo, which retains its original mounting and frame, was executed for King Philip II. of Spain. It was presented by the king in the year 1566 to the General of the Order of Augustinians in Spain, and by the latter at his death bequeathed to the Augustinian convent at Ocana, province of Toledo.

99 ROSE-WATER SALVER.—Silver-gilt. Decorated "en repoussé" in high relief. The figure-subjects in the raised centre represent combats betwixt Christian knights and Moriscos. Spanish or Portuguese, c. 1490.

100 BOWL or SALVER.—Silver parcel-gilt. In repoussé work. Spanish, c. 1450.

101 BOWL.—Silver, with ornamentation in repoussé. Italian Quattro Cento work. The "imprint" of arms in the centre, originally enamelled, was added about the middle of the succeeding century.

This bowl was recently dredged up from one of the canals in Venice.

102 MÉDALLION.—Bronze. Louis XIV. of France. By the sculptor-goldsmith **Bertinet**, c. 1700.

103 MEDALLION.—Gilt bronze. Isabella of Castille, Queen of Spain, c. 1500. The face and bust "cold enamelled," or painted ("estofado"), in the Spanish manner. Probably the work of one of the eminent Spanish sculptor-goldsmiths of the period.

CASE C.

104 GROUP.—Bronze. HERCULES AND CACUS. By Giovanni di Bologna, c. 1600.

105 STATUETTE.—Bronze. Anatomical figure. From the design of Michel Angelo, and probably cast and chased from an original wax model by him. The figure is that of one of the archers in the engraved composition after M. Angelo's drawing known as Gli Arcieri. First half of 16th century.

106 CASSOLETTE OR PERFUME-BURNER.—Damascene work in gold and silver on bronze, 13th or 14th century.

107 DOOR-KNOCKER.—Bronze. Italian, c. 1560.

108 CASSOLETTE OR PERFUME-BURNER.—Gilt metal. Venetian, c. 1550.

109 CALVARY.—Carved boxwood. Flemish, c. 1500–1520.

110 THIRTEEN Various Objects in Goldsmith's Work, mainly of the 18th century.

111 Seven Various Objects, the most notable being

A. RILIEVO.—Silver. THE CRUCIFIXION. Originally the centre of a PAX. Spanish, c. 1550.

B. PLAQUE.—Limoges enamel. In its original gilt-metal frame, engraved in arabesque work at the back. French, c. 1530.

112 FOURTEEN OBJECTS OF BIJOUTERIE, mainly of the 17th century.

113 EIGHT WATCHES.—Enamelled. French and English work of the 18th century.

114 Six Various Objects.

A. DEVOTIONAL TRIPTYCH.—Gilt metal, with enamelled background. German Gothic, early 15th century.

B. Circular enamel on copper. ST. JEROME. North Italian, c. 1480–1500.

CASE C.

115 Six Various Objects.

A, B MARRIAGE MEDALS.—Silver. Flemish or Dutch, dated 1558.

116 THREE SNUFF-BOXES.—Gold chased. French, period of Louis XV.

TWO SMALL BOXES.—Enamelled on gold. French (?), Louis XIII. period.

117 FIVE SNUFF-BOXES.—Enamelled and chased gold. French, Louis XV. and XVI. periods.

118 STATUETTE.—Bronze. MINERVA. Antique Greek or Roman work, believed to have been found at the site of the ancient Aquileia, near Venice.

119 SMALL STATUETTE.—Bronze. Young girl. Antique Greek.

120 MINIATURE GROUP.—Bronze. LAOCOON. Italian, first half of 16th century.

121 STATUETTE.—Bronze. Antique Roman. Victory.

122 STATUETTE.—Bronze. VENUS. Italian, first half of 16th century.

123 SMALL RELIQUARY CASKET.—Rock-crystal, mounted in gold. Spanish, second half of 16th century.

124 BONBONNIÈRE.—Tortoiseshell, inlaid with gold arabesque ornamentation. In the interior is a painted miniature of Philip V., the first Bourbon King of Spain. c. 1720-1730.

125 CAMEO.—Onyx. Bust of MINERVA. Antique Roman, on pedestal of lapis lazuli, of 18th century adjustment.

126 IVORY CARVING.—A skeleton. German work, first half of 17th century.

CASE C.

127 CARVING IN WOOD.—The Virgin and Child, with Angels. Spanish, dated 1536.

128 TWO PANELS.—Arabesque, gold etched work on glass. German, c. 1600.

129 TWO PLAQUES.—Carved ivory. French, 13th century.

130 SNUFF-BOX.—Agate, mounted in gold. French, 18th century.

131 ASTROLABE.—Enamelled silver. Indian, 17th or 18th century.

132 CARVING IN BONE.—Silenus. Originally part of a powder-flask. Copied from a bronze rilievo ascribed to Donatello.

133 BOX.—Enamelled in silver. Indian.

134 SNUFF-BOX.—Tortoiseshell and gold. In the form of a galley Italian, c. 1700.

135 VINAIGRETTE.—Gold chased. French, c. 1790.

136 SMALL BOX.—Onyx. Italian, c. 1600.

137 CIRCULAR BOX.—Straw mosaic. Dutch, 18th century.

138 BOX.—Shell carved. Italian, 16th century.

139 SHUTTLE.—Carved ivory. French or Dutch, 18th century.

140 BOX.—"Vernis Martin" work. French, 18th century.

141 ÉTUI, or Needle-case.—Carved ivory. French, 18th century.

142 BOAT-SHAPED BOX.—Agate, mounted in gold. 18th century work.

143 PIPE.—Carved ivory. Venetian. Second half of 17th century.

144 BOX.—Enamelled silver. Indian.

SHELF AND CASE D.

All the Objects in this Case and on the Shelf are Lent by Sir J. C. Robinson.

145 SMALL ALTAR-PIECE.—Ebony framework, with Scriptural subjects in silver repoussé work. Executed at Augsburg, c. 1600, for the nuns of the Flemish convent at Lisbon ("Las Mongas Flamengas").

146 ALTO-RILIEVO.—Lead or pewter. Lucretia Killing Herself. With inscriptions in engraved bronze. Italian, ascribed to **Lorenzo Ghiberti**, first half of 15th century.

147 ALTO-RILIEVO.—Bronze. The Crucifixion. By **Donatello**. Florentine, first half of 15th century.

148 RILIEVO.—Lithographic stone. German, c. 1530.

149 WAX MODEL prepared for "cire perdue" casting in bronze. Italian, 15th century. The original is by Donatello.

150 BOXWOOD CARVING.—The Virgin and Child. By a Nuremberg artist, c. 1500–1510.

BOXWOOD RILIEVO.—The Baptism of Christ. Flemish, c. 1480.

151 A. MEDALLION.—Bronze. Federigo, Duke of Urbino, c. 1475, made to commemorate his election to the Order of the Garter. By the Florentine sculptor **Bertoldo**, scholar of Donatello. Unfinished.

B. MEDALLION.—Boxwood. By or from a drawing by **Albert Dürer**. Dated 1526.

C. ORIGINAL MODEL.—Gilt bronze. For the great seal of Cardinal Giulio de' Medici, afterwards Pope Clement VII. By **Lautizio di Perugia**.

D. MEDAL.—Bronze. By an Augsburg goldsmith, c. 1530.

SHELF AND CASE D.

152 RELIEVO.—Bronze. Bacchanalian subject. French, c. 1770. Attributed to **Clodion**.

153 PLAQUE.—Bronze. The lid of a casket, or "calamaio." Attributed to **Caradosso** of Milan, c. 1500

154 A. RELIEVO.—Alabaster of Volterra. Probably prepared as a type for a bronze plaquette. c. 1500.

B. ORIGINAL DESIGN FOR A RILIEVO by the same hand. A series of Drawings, of which the present specimen formed one, is in the Museum at Lille. They are there ascribed to Giacomo Francia.

C. PLAQUETTE.—Moulded blue glass. Italian, first half of 16th century.

155 SEVEN PLAQUETTES.—Bronze. Italian, 15th and 16th centuries.

156 NINE PLAQUETTES.—Bronze. Italian, 15th and 16th centuries.

157 ELEVEN PLAQUETTES.—Bronze. Italian, 15th and 16th centuries.

158 THIRTEEN PLAQUETTES.—Bronze. Italian, 15th and 16th centuries.

159 FIFTEEN MEDALLION PLAQUETTES.—Bronze. These are cast from, or prepared models for, gold-enamelled hat-medallions (see Case A, No. 13).

CASE E.

All the Objects in this Case are
Lent by Sir J. C. Robinson.

160 TWENTY-TWO CAMEOS.—Antique Greek and Roman.

161 Ten Antique Greek and Roman Intaglios.

A. INTAGLIO.—Venus on a sea monster. Signed by the Græco-Roman gem-engraver Hyllas.

B. INTAGLIO.—Scylla killing a mariner.

C. INTAGLIO.—Venus. Roman work, in very low relief.

162 Fifteen Antique Greek, Roman, and Byzantine-Greek Cameos. The most important are—

A. CAMEO.—Warrior striking down a barbarian. From the Collection of Lorenzo de' Medici, and bearing his collector's mark engraved upon it.

B. CAMEO.—Victory driving a Biga.

C. CAMEO.—Cupid bearing the Ægis of Minerva.

D. CAMEO.—Head of Medusa, within an olive or myrtle wreath.

163 Ten Antique Greek and Roman Intaglios.

A. INTAGLIO.—The Helmet of Pyrrhus. A celebrated gem, long known under the above appellation. The engraving is Greek work, and the stone is unique, being a combination in two separate layers of red jasper and plasma or chrysolite.

B. INTAGLIO.—Head of a young man. Greek work of the epoch of Pyrgoteles. Engraved on beryl in very low relief.

C. INTAGLIO.—Head of a young man. Greek work, on an opaque black jasper.

D. INTAGLIO.—Victory writing on a Shield. Amethyst. Greek work.

CASE E.

164 SIXTEEN CAMEOS.—Antique Greek and Roman epochs. Of these, A, B, C, D, and E are the most noteworthy. A is from Egypt.

165 TWENTY-EIGHT INTAGLIOS.—Antique Greek and Roman.

166 Thirteen Antique Greek and Roman Cameos.

A. CAMEO.—Head of TIBERIUS. In limestone, enamelled with the Egyptian green cupreous glaze. Recently found in Egypt.

B. CAMEO.—Onyx. EUROPA. Greek work, obtained from Egypt. This is an unfinished work showing the method or progress of cameo-cutting in antiquity.

C. CAMEO.—Head of MEDUSA. Græco-Roman work, in its original gold setting. The material is green glass paste in imitation of emerald.

167 Nineteen Antique Greek and Roman Cameos. The most important are :—

A. CAMEO.—Head of MEDUSA.

B. CAMEO.—Head of TIBERIUS.

C. CAMEO.—Head of DRUSUS (?)

168 FORTY-ONE INTAGLIOS.—Antique Greek and Roman.

169 TWELVE SCARABÆI.—Early Greek and Roman.

170 TEN SCARABÆI.—Early Greek and Etruscan.

171 ELEVEN RINGS.—Antique Greek and Roman. In their original state as found.

172 TEN RINGS.—Antique Greek and Roman. In their original state as discovered. Of these, A was found in the Greek island of Milo, in the place where the marble statue known as the Venus of Milo had previously been found. It is of Greek work, and in its original gold mounting.

173 SMALL TWO-HANDLED CUP, or "TAZZA."—Green jasper or heliotrope. Antique Roman

CASE E.

174 SMALL BOAT-SHAPED CUP.—Fine sardonyx. Antique Roman.

175 TEN CAMEOS.—Chiefly of the 16th and 17th centuries.

176 TEN CINQUE-CENTO CAMEOS AND INTAGLIOS.

177 THIRTEEN CAMEOS.—Chiefly of Italian origin, of the 16th and 17th centuries.

178 THIRTY-TWO CAMEOS AND INTAGLIOS.—Of various origin, 16th, 17th, and 18th centuries.

CASE F.

The Objects in this Case are lent by different Owners, as specified under the title of each.

LENT BY

1 EWER AND SALVER.—Silver parcel-gilt. Italian. The ewer cast and chased, the salver repoussé. By **Benvenuto Cellini.**

EARL COWPER, K.G.

2 MINIATURE ALTAR SHRINE, with sacred subjects in relief, and statuettes. The entire work damascened in gold and silver on steel. Italian, Milanese, or Brescian work, about 1530.

LADY DE ROTHSCHILD.

3 CUP.—Silver-gilt. German, 1500–1520.

LORD BATTERSEA.

4 CUP AND COVER.—Silver parcel-gilt. The centre enriched with a broad band of pierced and engraved silver, with cherubs' heads and bosses in relief, the borders chased with heads of mythological heroes in medallions. The lid is decorated similarly, and is inlaid with a Paduan silver coin. Italian, 16th century.

GEO. L. DURLACHER, ESQ.

CASE F.

LENT BY

5 SMALL CUP.—Silver parcel gilt, repoussé, with ornamental figures applied. Italian, Cinque-Cento.

J. E. Taylor, Esq.

6 CUP.—Ivory. Carved with figures of children, and mounted in silver-gilt. Probably French, 17th century.

W. Spread, Esq.

7 CUP.—Silver-gilt, enamelled and jewelled. Surmounted by a small group representing St. George and the Dragon. Italian, late 16th century.

Lady Wallace.

8 EWER AND SALVER.—Silver-gilt. The ewer cut and chased, the salver repoussé. Formerly in the possession of the Condes Anidia of Lisbon. Portuguese, date about 1540–1550.

Lady Wallace.

9 CUP.—Silver-gilt, richly ornamented and enamelled. German, early 16th century.

Lord Rothschild.

10 STATUETTE.—A Halberd-bearer. The torso formed of pearl baroque, the rest silver-gilt. German work, second half of 17th century.

Lady Wallace.

11 SALT-CELLAR. Silver-gilt. Probably Spanish, first half 16th century.

Lord Rothschild.

12 SMALL CUP.—Silver parcel-gilt. The body surrounded by a broad band of enamelled openwork ornament; the top border engraved with arabesques and heads. Salzburg, 16th century.

Geo. L. Durlacher, Esq.

13 CUP.—Silver-gilt. Spanish Gothic, 1490–1500.

Lord Rothschild.

CASE G.

The Objects in this Case are
Lent by different Owners, as specified under the title of each.

LENT BY

1 PENDANT.—Gold, enamelled and jewelled. Cameo of Queen Elizabeth. English, 16th century.
Sir A. W. Franks, K.C.B.

2 BROOCH.—Gold, set with sapphire, rubies and diamond. Represents a female figure. Flemish, 15th century.
Sir A. W. Franks, K.C.B.

3 PENDANT.—Silver. Head of our Lord in gold under crystal. Filigree border. Russian.
Sir A. W. Franks, K.C.B.

4 MORSE.—Translucent enamel on silver. The Birth of St. John the Baptist. Probably Siennese work, about 1420.
Sir A. W. Franks, K.C.B.

5 PENDANT.—Silver. Bust of Saint in gold, under crystal. Filigree border. Russian.
Sir A. W. Franks, K.C.B.

6 SCENT-BALL.—Gold, enamelled, and set with emeralds. Spanish, 16th century.
Sir A. W. Franks, K.C.B.

7 BROOCH.—Gold, set with ruby. Flemish, 15th century.
Sir A. W. Franks, K.C.B.

8 BROOCH.—Gold. Similar work. Flemish, 15th century.
Sir A. W. Franks, K.C.B.

9 PENDANT.—Crystal, gold enamelled mount. Bust of Our Lord. Italian, 16th century.
Sir A. W. Franks, K.C.B.

10 ANNULAR BROOCH.—Gold, enamelled, and set with sapphires and rubies. English, 14th century.
Sir A. W. Franks, K.C.B.

CASE G.

LENT BY

11 MEDAL.—Gold. Coronation of Frederick, King of Bohemia, son-in-law of James I. Signed, "3 D. K., 1627." Enamelled wreath at border.

Sir A. W. Franks, K.C.B.

12 CROSS.—Gold enamelled. With symbols of the Passion. Spanish, 16th century.

Sir A. W. Franks, K.C.B.

13 PENDANT.—Gold enamelled. Two doors display a cameo on one side; on the other, head of Our Lord. Italian, 16th century.

Sir A. W. Franks, K.C.B.

14 CRUCIFIX.—Stone, silver-gilt mount, and threaded with pearls. Russian.

Sir A. W. Franks, K.C.B.

15 PAIR OF EARRINGS.—Probably Greek work, 16th century.

Sir A. W. Franks, K.C.B.

16 CROSS.—Silver filigree and slight enamel. Russian.

Sir A. W. Franks, K.C.B.

17 PAIR OF EARRINGS.—In form of ships. Greek Island work, 17th century.

Sir A. W. Franks, K.C.B.

18 CROSS.—Silver filigree, containing wood Ikon. Russian.

Sir A. W. Franks, K.C.B.

19 OVAL PENDANT.—With gold enamelled mounts, paintings under rock crystal. Spanish, 16th century.

Sir A. W. Franks, K.C.B.

20 PAIR OF EARRINGS.—Greek, 17th century.

Sir A. W. Franks, K.C.B.

21 OVAL PENDANT.—Gold. With cameo of the Virgin and Child, ornamented with niello and strung pearls. Russian.

Sir A. W. Franks, K.C.B.

CASE G.

LENT BY

22 CROSS.—Crystal, silver-mounted, enamelled. Russian.
Sir A. W. Franks, K.C.B.

23 HAT-MEDALLION.—Gold, enamelled and jewelled. Allegorical subject, inscribed, "IN. TE. DOMINE. SPERAVI. CAROLUS. V. STERNSEE." German, 16th century.
Sir A. W. Franks, K.C.B.

24 PENDANT.—Gold, enamelled and jewelled. Hand descending from cloud, holding book. French, 16th century.
Sir A. W. Franks, K.C.B.

25 PENDANT.—Enamelled and jewelled. In form of a double eagle, with pearl pendants. Greek Island work, 17th century.
Sir A. W. Franks, K.C.B.

26 DEVOTIONAL PENDANT. — Gold, richly enamelled and jewelled. The Infant Saviour, female bust, &c. Spanish, 16th century.
Sir A. W. Franks, K.C.B.

27 MEDALLION.—Translucent enamel on silver. Figure of Our Lord. Probably made at Montpellier, about 1400.
Sir A. W. Franks, K.C.B.

28 RELIQUARY.—Gold. With figures of St. John the Baptist and a canonised Archbishop. English, 15th century.
Sir A. W. Franks, K.C.B.

29 PERFUME-CASE.—The lid engraved with representation of St. Barbara and St. Francis receiving the Stigmata. Round the edge, "CAVSE. ME. CONTRAINT." French, 16th century.
Sir A. W. Franks, K.C.B.

30 DEVOTIONAL PENDANT.—Gold, enamelled. A crystal lantern with carvings of the Crucifixion, &c.; above, a parrot. Spanish, 16th century.
Sir A. W. Franks, K.C.B.

31 BELT.—With silver mounts, enamelled, and ornamented with niello. Italian, 15th century.
Sir A. W. Franks, K.C.B.

CASE G.

LENT BY

32 MATRIX OF SEAL of the Früwinter family.—Silver. Attributed to Aldegrever, 1532.

Sir A. W. Franks, K.C.B.

33 SPOON.—The bowl and stem of rock-crystal, mounted in silver-gilt. Italian, 16th century.

J. E. Taylor, Esq.

34 PORTRAIT.—Coloured wax. Rodolph, Archduke of Austria. Wearing armour, draped and jewelled; the case of copper-gilt, chased and engraved. Italian, 16th century.

Geo. L. Durlacher, Esq.

35 PAIR OF EARRINGS.—Winged Figures. Gold, cast and beaten work. Greek.

J. P. Heseltine, Esq.

36 NECKLACE.—Gold, with onyx beads. The clasp formed by two bulls' heads. Greek.

J. P. Heseltine, Esq.

37 PORTRAIT.—Coloured wax. Eleonora, Archduchess of Austria. Wearing black dress, richly jewelled. Case in copper-gilt, chased and engraved. Italian, 16th century.

Geo. L. Durlacher, Esq.

38 MORSE.—Silver-gilt and jewelled. 14th century.

Fredk. Davis, Esq.

39 RELIQUARY.—Gold enamelled, and pierced border. Spanish, c. 1530.

George Salting, Esq.

40 MEDALLION.—Gold, enamelled border, pierced, hung with three pearls pendant. German, c. 1560.

George Salting, Esq.

41 PENDANT.—Gold enamelled. Charity supported by Prudence and Temperance. Italian or Spanish, c. 1570.

George Salting, Esq.

CASE G.

LENT BY

42 MORSE.—Silver-gilt and jewelled.
FREDK. DAVIS, ESQ.

43 PLAQUE.—High relief, cast in gold and enamelled. ST. JAGO. Milanese or Venetian, c. 1530.
GEORGE SALTING, ESQ.

44 WHISTLE.—Mother-of-pearl, set in silver, enamelled and set with gems. Italian, c. 1580.
W. SPREAD, ESQ.

45 FRAME.—Gold, pierced, with foliated ornament in repoussé. Probably French, 16th century.
GEORGE SALTING, ESQ.

46 BOOK-CLASP.—Silver filigree. Dutch, first half of 17th century.
W. SPREAD, ESQ.

47 SPOON.—Gold. German, end of 16th century.
ALFRED DE ROTHSCHILD, ESQ.

48 PENDANT.—Silver parcel-gilt, in shape of tortoise. German, c. 1700.
W. SPREAD, ESQ.

49 GIRDLE.—Silver parcel-gilt, formed of alternating plaques and links. Italian, 1650–1680.
MRS. PERCY MACQUOID.

50 CLASPS to a Waist-Girdle.—Silver parcel-gilt and niello, inlaid with three stones. Russian.
FRED. A. EATON, ESQ.

51 PENDANT JEWEL for the collar of the ORDER OF THE GARTER. High relief, cast in gold and enamelled. Known as the "*Holbein George*." Made for Henry VIII.
H.M. THE QUEEN (from Windsor Castle).

PEDESTAL H.

DECORATIVE DESIGN, executed in wood, probably for the prow of a State barge, representing two female figures with a sail. Venetian.
VAL. C. PRINSEP, ESQ., R.A.

INDEX No. 1.

NAMES OF THE CONTRIBUTORS OF PAINTINGS.

H.M. The Queen, 95, 98, 100, 111.

Agnew, William, Esq., 5, 34, 73, 75
Ashburnham, The Earl of, 115, 116, 139, 167, 171, 173

Bennett, H. C. Leigh, Esq., 92
Benson, R. H., Esq., 145, 151, 154
Bentivoglio di Aragona, Marchese Carlo, 141
Bristol, The Marquis of, 101
Buckley, Abel, Esq., 8
Butler, Charles, Esq., 20, 36, 63, 121, 142, 147, 148, 153, 155, 176

Calcraft, W. M., Esq., 3, 13
Camperdown, The Countess of, 134
Carlisle, The Earl of, 85, 87
Casso, Mons. A., 135
Clayton, John R., Esq., 156
Colnaghi, Martin H., Esq., 12, 35, 59, 69, 72, 82, 84
Colnaghi, Mrs. Martin, 33
Corbet, H. Reginald, Esq., 103, 118, 143
Crews, Charles T. D., Esq., 39, 110

Darnley, The Earl of, 55, 65, 109, 119, 150
De Pass, Alfred A., Esq., 138
Devonshire, The Duke of, K.G., 122, 124
Donaldson, George, Esq., 146, 170, 181
Durham, The Earl of, 6

Eastlake, Charles L., Esq., 77, 137, 175

Fawcett, R. A., Esq., 9, 16
Fenwick, Mrs., 51
Ford, Rt. Hon. Sir Francis Clare, G.C.B., 114, 162

Hertz, Miss Henriette, 169
Hillier, J., Esq., 144
Hills, F. Ernest, Esq., 17
Holland, S. G., Esq., 4
Houghton, Lord, 2, 22, 30, 49, 60, 74, 90, 96, 97, 99, 127, 129, 131, 133, 157, 158, 164, 165
Hunt, The Rev. Wray, 21, 37

Jackson, M. Phipps, Esq., 28
Jackson, Robert, Esq., 168
Jersey, The Earl of, 67, 94, 128

Kay, Arthur, Esq., 70, 71
Knowles, James, Esq., 46, 47, 61, 104, 120, 160

Leighton, Sir Frederic, Bart., P.R.A., 136, 159, 163
Lindsay, Endoxie, Countess of, 102, 117

Middleton, Lord, 45, 89
Millais, Sir John E., Bart., R.A., 113
Molyneux, Colonel Edmund, 40
Mond, Ludwig, Esq., 140, 161, 166
Morgan, J. Pierpont, Esq., 7, 24, 26, 31, 38, 125

Neeld, Sir Algernon William, Bart., 10, 29, 132, 180
Nevill, The Ven. Archdeacon, 78

Orrock, James, Esq., 14

Pfungst, Henry J., Esq., 56, 76
Porges, Mons. Jules, 48
Price, James, Esq., 25, 32, 126
Prinsep, Val. C., Esq., R.A., 106, 108

Quilter, William Cuthbert, Esq., M.P., 1, 11, 23, 105, 107, 112

Richter, Dr. J. P., 172, 178
Royal Academy of Arts, 27, 182–198

Salting, George, Esq., 177, 179

Tennant, Sir Charles, Bart., 15, 18, 19
Turner, Sir Charles, K.C.I.E., 66

Vincent, Sir Edgar, K.C.M.G., 149

Wallace, Lady, 41, 52, 58, 62, 68, 81
Waller, John G., Esq., 174
Ward, T. Humphry, Esq., 152
Wertheimer, Charles John, Esq., 130
Westminster, The Duke of, K.G., 42, 43, 44, 50, 53, 54, 57, 64, 79, 80, 83, 86, 88, 91, 93, 123

INDEX No. 2.

NAMES OF THE PAINTERS.

*** The Figures within Brackets indicate the Dates respectively of the Birth and Death of the Painter.

Amberger, Christopher [c. 1490—1563]...177
Anguisciola, Sofonisba [c. 1535—c. 1625]... 171

Bartolommeo—Baccio della Porta, called Fra [1475—1517]...169
Beccafumi, Domenico [1486—1551]...154
Bellini, Giovanni [c. 1426—1516]...116
" " School of...148
Bles, Hendrik, called Hendrik met de Bles [c. 1480—c. 1550]...176
Bono, Michael Giovanni...136
Both, Jan [c. 1610—aft. 1662]...78
Botticelli — Alessandro Filipepi, called Sandro [1447—1510]...149
Bruyn, Bartholomew [—1556]...179

Canaletto—Antonio Canale called [1697—1768]...157, 165
Capelle, Jan van de [p. 1650—1680]...61
Carracci, Annibale [1560—1609]...162
Constable, John, R.A. [1776—1837]...4, 11, 14, 29, 38
Cox, David [1783—1859]...34
Credi, Lorenzo di [1459—1537]...150
Cuyp, Albert [1605—1691]...43, 49, 57, 58, 77, 87

Dobson, William [1610—1646]...20, 36
Dow, Gerard [1613—1675]...86
Dürer, Albert [1471—1528]...143
Duyster, W. C....76

Flemish School...170
Florentine School...151
Francia — Giacomo Raibolini, called [c. 1484—1557]...144
Fyt, Jan [1609—1661]...82

Gaddi, Bernardo...155
Gainsborough, Thomas, R.A. [1727—1788]... 7, 18, 93, 98, 125, 128, 132
Garofalo—Benvenuto Tisi, called [1481-1559]...161
German School...172
Giorgione—Giorgio Barbarelli, called [c. 1478—1511]...115
Goyen, Jan van [1596—1666]...72
Guercino—Francesco Barbieri, called [1591—1666]...160

Hals, Dirk [1589 (?)—1656]...73, 75
Hals, Frank [c. 1581—1666]...48
Helst, Bartholomew van der [c. 1613—1670]...68
Holbein, Hans (the elder) [c. 1460—c. 1524]...178
Holbein School...175
Hondecoeter, Melchior de [1636—1695]...33, 71

Italian School...137

Jackson, John, R.A. [1778—1831]...28
Janet—François Clouet, called [c. 1516—c. 1573]...173, 181
Jansen, Cornelius [1590—c. 1663]...30
Jordaens, Jacob [1593—1678]... 55, 122

Lawrence, Sir Thomas, P.R.A. [1769—1830]...6, 26, 33, 94
Lely, Sir Peter [1618—1680]...45, 67, 80

Mabuse—Jan Gossaert, called Jan de [c. 1470—1532]...174
Metau, Gabriel [1630—1667]... 41
Michel Angelo Buonarroti [1475—1564]... 139
Montagna, Bartolommeo [1450-60—1523]... 153, 167

Morando, Paolo, called Cavazzola [1486—1522]...146
More, Sir Antonio [1512—c. 1581]... 180
Morland, George [1763—1804]...35
Moroni, Giovanni Battista [c. 1520—1578]... 141
Murillo, Bartolomé Estéban [1617—1682]... 112

Neer, Aart van der [1603—1677]...56, 60, 66
Newton, Gilbert Stuart, R.A. [1795—1835] ...10

Oggione, Marco d' [c. 1470—1549]...145
Ostade, Adrian van [1610—1685]...84, 92

Palma, Jacopo, called Palma Vecchio [c. 1480—1528]...106
Pannini, Giovanni Paolo [1695(?)—1764]... 158, 164
Peruzzi, Baldassare [1481—1537]...140
Phillip, John, R.A. [1817—1867]...1
Potter, Paul [1625—1654]...91
Poussin—Gaspar Dughet, called Gaspar [1613—1675]...121

Raeburn, Sir Henry, R.A. [1756—1823]...5, 17
Raphael—Raffaello Sanzio d'Urbino, called [1483—1520]...102
Rembrandt van Rhyn [1607—1669]...42, 50, 53, 54, 79, 83, 88
Reynolds, Sir Joshua, P.R.A. [1723—1792] ...2, 9, 13, 19, 22, 30, 31, 96, 97, 99, 127, 129–131, 133
Romney, George [1734—1802]...3, 12, 15, 16, 21, 24, 37
Rosselli, Cosimo [1439—1507]...142
Rubens, Peter Paul [1577—1640]...64, 65, 124
Ruysdael, Jacob van [c. 1630—1682]...40, 47

Sacchi, Pier Francesco [16th century] ... 166
Schalcken, Godfried [1643—1706]...74
Schiavone—Andrea Medula, called Il [1522 —1582]...104, 110, 163
Shee, Sir Martin Archer, P.R.A. [1769— 1850]...27
Solario, Andrea [c. 1460—c. 1515]...132
Somer, Paul van [c. 1576—1621]...46
Stannard, Joseph [1797—1830]...23
Steen, Jan [c. 1626—1679]...60

Teniers, David [1610—1694]...80
Terburg, Gerard [1617—1681]...51, 70
Tintoretto—Jacopo Robusti, called [1519— 1594]...103, 117, 159
Titian—Tiziano Vecelli, called [1477—1576] ...103, 118, 119, 123
Turner, Joseph Mallord William, R.A. [1775—1851]...8, 25, 32, 126, 134

Unknown...63, 108

Van Dyck, Sir Anthony [1599—1641] ... 113
Velazquez, Diego [1599—1660]...101, 111, 114, 135
Velde, William van de [1633—1707]...62, 85, 90
Venetian School, 156
Veronese—Paolo Cagliari, called Paolo [1528—1588]...105, 107, 120
Verrocchio, Andrea del [1432—1488]...147

Weenix, Jan [1640—1719]...52, 81
Weyden, Roger van der [1400—1464]...168
Wouverman, Philip [1614—1668]...44

Zoffany, Johann, R.A. [1733—1810]...93, 160
Zoppo, Marco [p. c. 1468—1498]...138

INDEX No. 3.

NAMES OF THE CONTRIBUTORS OF WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH AND GEM-ENGRAVER.

*** The Letters refer to the Cases, and the Numbers following to the Works in those Cases; the Numbers without Letters refer to the Drawings.

H.M. The Queen, G 51

Battersea, Lord, F 3
Cowper, The Earl, K.G., F 1
Davis, Frederick, Esq., G 38, 42
Durlacher, George L., Esq., F 4, 12:—G 34, 37
Eaton, Fred. A., Esq., G 50
Franks, Sir A. W., K.C.B., G 1–32
Heseltine, J. P., Esq., G 35, 36
MacQuoid, Mrs. Percy, G 49
Prinsep, Val. C., Esq., R.A., H
Robinson, Sir J. C., 1–37:—A 1–45:—B 49–97:—C 98–144:—D 145–159:—E 160–179
Rothschild, Alfred de, Esq., G 47
Rothschild, Lady de, F 2
Rothschild, Lord, F 9, 11, 13
Salting, George, Esq., G 39–41, 43, 45
Spread, W., Esq., F 6:—G 44, 46, 48
Taylor, John Edward, Esq., F 5:—G 33
Wallace, Lady, F 7, 8, 10

INDEX No. 4.

NAMES OF THE ARTISTS MENTIONED IN THE COLLECTION OF SCULPTOR-GOLDSMITHS' WORK, Etc.

*** The Figures within Brackets indicate the Date respectively of the Birth and Death of the Artist, or the period during which he flourished. The Letters refer to the Cases, and the Numbers following to the Works in those Cases; the Numbers without Letters refer to the Drawings.

Aldegrever, Heinrich [1502—1558]...G 32
Becerra, Gasparro [1520—1570]...B 94
Becerril of Cuenca [c. 1520]...A 39:—B 49
Bertinet [c. 1700]...C 102
Bertoldo di Giovanni...D 151
Bologna, Giovanni di [c. 1530—1608]...C 104
Cano, Alonso [1601—1667]...A 22
Caradosso of Milan [c. 1500]...D 153
Cellini, Benvenuto [1500—1570]...15, F 1
Clodion...D 152
Dinglinger [1700—1720]...A 8
Donatello — Simone Fiorentino called [1386—1466]...D 147
Dürer, Albert [1471—1528]...19–21, 23
Faidherbe, Lucas [c. 1630]...A 28
Flaxman, John, R.A. [1755—1826]...13
Ghiberti Lorenzo [1381—1455]...D 146
Gibbons, Grinling [1648(?)—1721]...14
Holbein, Hans [1498—1543]...24
Lautizio (of Perugia)...D 151
Michel Angelo Buonarroti [1475—1564]...17, 18
Primaticcio, Francesco [1504—1570]...9
Romano — Giulio dei Gianuzzi, called Giulio [1492—1546]...31–33, 37
Stothard, Thomas, R.A. [1755—1834]...10–12
Treviso, Cesare di...C 98
Vaga—Pietro Buonacorsi, called Perino del [1500—1547]...3
Vries, Vriedeman de [middle of 16th cent.]...A 20